

# MUSICAL AMERICA

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## URGES NATIONAL CONSERVATORY AT SUPERVISORS' MEET

Kansas City, Mo., Board of Education Pledges Support for Music in That City, Through Mrs. George Fuller—Several Thousand Delegates Attend Eighteenth Assemblage, Opened With Address by William Breach, President

KANSAS CITY, MO., March 30.—The eighteenth annual meeting of the Music Supervisors' National Conference, to extend from March 30 to April 3, was formally opened here today. A feature of the first day was an address made at the banquet in the evening at the Muebach Hotel by Mrs. George Fuller, a member of the Kansas City Board of Education, pledging support for music in this city, on behalf of the entire board membership. Mrs. Fuller praised in enthusiastic terms the excellent work of the local superintendent of school music, Mabelle Glenn and her associates, and urged concerted efforts for the early realization of a national conservatory and art institute for developing musical talent.

At the opening session in the Missouri Theater, William Breach, director of public school and community music, Winston-Salem, N. C., president of the Conference, was given an extremely cordial welcome by the hundreds of supervisors assembled. In his address he stressed the fact that public school music represents the democratization of the art, and that the spiritual element of music is its chief value in the educational scheme. He expressed enthusiasm over the growth in membership of the Conference and predicted that the attendance of the meeting this year—with almost 3000 now registered—would exceed all previous ones.

Mrs. Frances Elliott Clark of Philadelphia, first president of the supervisors' national organization, was then introduced by Mr. Breach. Mrs. Clark reviewed the past meetings of the Conference in humorous vein, and paid a tribute to the work of past presidents

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## CANTATA CELEBRATES SANTA CLARA FETE

Annual Program Includes Work Written for Occasion

SARATOGA, CAL., March 28.—The twenty-sixth annual Santa Clara Valley Blossom Festival, held here on March 21 and 22, had as one of its features the first performance of a cantata written especially for the community event. Although music has played a conspicuous part in these programs for several years, this was the first time that a composer was especially commissioned to write a musical score dedicated to the occasion. The committee selected Earl Towner for

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## REVIVALS ANNOUNCED FOR CHICAGO OPERA

CHICAGO, March 28.—The Chicago Civic Opera Company's list of revivals for next season will include Verdi's "Falstaff" and "Masked Ball," Donizetti's "L'Elisir D'Amore" and Puccini's "Manon Lescaut," to be sung in Italian; Leroux' "Le Chemineau" and Thomas' "Mignon," in French, and Massenet's "Cinderella," to be given in an English translation.

Novelties, as already announced in MUSICAL AMERICA, will be Cadman's

"Witch of Salem" and Harling's "Light from St. Agnes."

Novelties and revivals of this season, which will be carried into next year with the exception of "Le Prophète," include "Fra Diavolo," "The Pearl Fishers," "Pelléas and Mélisande," "Werther" and "La Gioconda." Two of Wagner's works, "Tannhäuser" and "Die Walküre" will be given and "Hansel and Gretel" will again be sung in English. The Italian and French repertoire will be sung as usual, save that neither "Thaïs" nor "Monna Vanna" are named thus far.

EUGENE STINSON.



Photo by Charles H. Davis

ELISABETH RETHBERG

Soprano of the Metropolitan Opera in the rôle of "Cio-Cio-San" in "Madama Butterfly." Mme. Rethberg Made Her Recital Début Recently After Three Seasons in America. (See Page 29)

## NATIONAL HARPISTS OPEN DETROIT MEET

DETROIT, March 30.—The fifth annual convention of the National Association of Harpists, Inc., was opened auspiciously today. Delegates are arriving steadily from points ranging from Massachusetts to Texas. Among prominent musicians who have already arrived are Carlos Salzedo, Salvatore de Stefano and Van Veatchon Rogers.

The activities of the convention, all

of which were arranged by Helen Burr Brand, were opened tonight with a gala concert in Orchestra Hall. A special feature was a large ensemble of harps, led by Mr. Salzedo, with violin obbligato, and a group of instruments, under the leadership of William Graefing King, playing Handel's Largo. Mr. Salzedo and Mr. de Stefano played solo and double numbers, and Mr. Rogers and

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## FURTWÄNGLER TO LEAD PHILHARMONIC WITH MENGELBERG

Toscanini Engaged for Several Guest Appearances With New York Players Next January—Van Hoogstraten to Wield Baton at Stadium Orchestral Series This Summer—Mengelberg Will Open Season in Fall

WILLEM MENGELBERG will conduct the first half of the season and Wilhelm Furtwängler ten weeks of the second half, and Arturo Toscanini will be guest conductor for several concerts in January, according to an announcement made this week by the Philharmonic Society. Willem van Hoogstraten will not conduct during the regular season next winter but will lead the orchestra at the stadium this summer.

Mr. Furtwängler's appointment comes as a direct result of the extraordinary success he made during his engagement as guest conductor with the Philharmonic this season. Mr. Mengelberg, who has usually conducted in the spring season, has arranged to be in America in the fall. Mr. Furtwängler has been obliged to cancel several of his concerts with the Leipziger Gewandhaus Orchestra and with the Vienna Friends of Music in order to accept the Philharmonic post.

When Mr. Furtwängler conducted the Philharmonic here this year, his programs were noticeably conservative. Abroad he is known as a supporter of the modernists. His first programs here, he stated, were conservative because he wished the public to judge him in familiar music. Next season, however, he will bring forth many novelties and revive works which have long been out of the repertoire.

Mr. van Hoogstraten, who is now abroad, will return for the opening of the Stadium concerts in July. His plans are as yet unknown, except for an engagement as guest conductor with the Philadelphia Philharmonic, but it is said that he will probably conduct in Europe next season.

Clarence H. Mackay, chairman of the board of directors of the Philharmonic, in announcing the orchestra's plans for next season said:

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## COAST PUPILS MUST ATTEND SYMPHONY

San Francisco Grammar Schools Make Concerts Compulsory

SAN FRANCISCO, March 28.—A resolution was recently passed by the San Francisco Board of Education making attendance at two symphony concerts a compulsory part of the curriculum of the seventh and eighth grades of the grammar schools. Teachers will be on hand at the concerts to see that the children are in attendance.

Alfred Hertz, general director of San Francisco's Second Spring Music Festival, May 18 to 23, announced the pro-

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## SPIERING CONDUCTS PORTLAND SYMPHONY

Dadmun Is Soloist with Orchestra—Hayes Gives Recital

By Jocelyn Foulkes

PORTLAND, ORE., March 28.—Theodore Spiering was guest conductor and Royal Dadmun, baritone, was soloist at the concert of the Portland Symphony on March 18. The orchestra played Brahms' Symphony in C Minor, Debussy's "Afternoon of a Faun" and the Prelude to "Meistersinger." The large audience showed unmistakable indorsement of Mr. Spiering's readings, which were musicianly and dynamic. Mr. Dadmun sang an aria from "Hérodiade" with the orchestra, and a group of solos with Sigrid Prager at the piano. He received much applause.

Roland Hayes, tenor, with William Lawrence as accompanist, appeared under the direction of the Elwyn Concert Bureau, before a crowded house, with several hundred seated on the stage, on March 17. His program included songs in German and French, spirituals and many encores.

Feodor Chaliapin, assisted by Abraham L. Sopkin, violinist, and Max Rabinowitch, pianist, was presented by Steers and Coman, on March 19. The Russian bass aroused a remarkable scene of enthusiasm.

Mabel Garrison, soprano, was heard in recital on March 20, under the management of the Elwyn Concert Bureau, giving an artistic program of numbers ranging from Handel and Strauss to Shaw and Guion and Folk-songs. George Siemmon was accompanist.

The Instrument Ensemble of the MacDowell Club, led by Carl Denton and assisted by Frida Stjerna, soprano, made its debut on March 17. The ensemble consists of woodwind, strings and harp. The principal number was Hadley's "Ballet of Flowers." Miss Stjerna sang Scandinavian folk-songs in costume.

Pove Bjørnsdold, tenor, assisted by Gladys Brumbaugh and Kathleen Kem, sopranos, with Lucille Cummins at the piano, gave a program on March 17.

A piano recital by Eulah Mitchell Carroll, pianist, assisted by Augusta Welker, soprano, was sponsored by the Portland Woman's Club, on March 16. Mrs. Samuel Pierce was accompanist.

### Great Harp Ensemble

Heard at Convention

[Continued from page 1]

William Cameron contributed duets on Irish instruments.

Muriel Magerl Kyle of Detroit, soprano, gave a group of songs with harp accompaniment. An ensemble of harps, other strings and woodwind also gave numbers.

A capacity audience was in attendance, and enthusiasm reached a high point. The process will be devoted to a fund for establishing scholarships in harp.

Business sessions were scheduled to begin on March 31. Further details of the convention will be reported in next week's issue of MUSICAL AMERICA.

### Chicago Opera Baritone Proves He Has \$200 Voice

CHICAGO, March 28.—The eloquence of a voice of operatic caliber in the deliberations of the law court was demonstrated last week by William Beck, baritone of the Chicago Civic Opera, in the hearing of his suit against Henry Gross, alleging a broken contract for his services. Judge M. D. Hartigan, trying the case, asked the artist to prove that he had singing ability to the amount of the \$200 for which the musician was suing!

"I will sing for Your Honor," said Mr. Beck, "so that you may judge for yourself." He then sang the Prologue to "Pagliacci." The people in the courtroom burst into cheers, and the judge ruled he had heard a \$200 concert awarding him the decision.

## North Shore Festival Programs Will Enlist Many Noted Soloists in May

CHICAGO, March 28.—With the largest list of soloists ever engaged and with programs of outstanding quality, the approaching Chicago North Shore Musical Festival, to be held from May 25 to 30, promises to be one of the most brilliant in its long and interesting history.

An event of major importance will be the award of a \$1,000 prize for an orchestral composition by an American composer. Eighty-four entries for this are being examined by Percy Grainger, Richard Hageman and Charles Martin Loeffler.

Of the soloists, nine have never appeared at North Shore festivals. They are Tamaki Miura, soprano of the San Carlo Opera; Mario Chamlee, tenor of the Metropolitan; Arthur Kraft and Ernest Davis, tenors; Lawrence Tibbett, baritone of the Metropolitan; Loyal Phillips Shaw, baritone; William Gustafson, bass of the Metropolitan; Elliot Shaw, bass, and Vittorio Trevisan, buffo-bass of the Chicago Civic Opera.

Other singers to return after previous engagements are Rosa Ponselle and Marie Sundelius, sopranos of the Metropolitan; Florence Macbeth, soprano of the Chicago Opera; Gladys Swarthout, mezzo-soprano of the Chicago Opera; Tito Schipa, tenor of the Chicago Opera; Theo Karle, tenor; Herbert Gould, bass-baritone, and Percy Grainger, pianist.

Peter Christian Lutkin again has the musical leadership; Frederick Stock will conduct the Chicago Symphony, and Osbourne McConathy will preside over the annual children's matinee.

### Programs Announced

Among the choral works to be performed are Haydn's "Creation" and Horatio Parker's "St. Christopher." "Martha" is to be sung at the Saturday matinee, in costume and in English. Programs for the six concerts and the orchestral competition are tentatively arranged as follows:

May 25, evening; Haydn's "Creation"; conductor, Mr. Lutkin; soloists, Miss Macbeth, Mr. Kraft and Mr. Shaw, assisted by a chorus of 1000.

May 26, artists' night; conductor, Mr.

Stock; guest conductor, Mr. Grainger, who will lead a first performance of his "English Dance"; soloists, Miss Ponselle, Mr. Tibbett, with Chicago Symphony. Program, Dvorak's "Carneval" Overture; Brahms' Hungarian Dances, 17 to 21; aria, "Eri tu," from "Masked Ball," Verdi, and "E Sogno" from "Falstaff," Verdi, by Mr. Tibbett; "Ernani Involami" from "Ernani" and "Suicidio" from Ponchielli's "Gioconda," by Miss Ponselle; duet from "Aida"; orchestral numbers by Schubert-Stock and Elgar.

May 27, evening; conductor, Mr. Stock; soloists, Mme. Miura, in arias from "Butterfly" and "Bohème"; Mr. Chamlee, in arias from "Bohème" and "Girl of the Golden West," and duet from "Butterfly" with Mme. Miura; Chicago Symphony, in Elgar's Overture, "In the South," excerpt from Goldmark's "Rustic Wedding," Poem by Loeffler, Prelude to Act III, "A Basso Porto" by Spinelli, Scherzo from "Midsummer Night's Dream" by Mendelssohn and excerpt from Tchaikovsky's "Italian Caprice."

May 28, evening; Parker's "St. Christopher," Mr. Lutkin, conductor; soloists, Mme. Sundelius, Mr. Karle, Mr. Shaw and Mr. Gustafson, assisted by a chorus of 600 and the Chicago Symphony, which will play five works selected by the judges among those submitted in the Festival contest. The A Cappella Choir will sing while the judges make their decision for the winning work.

May 30, afternoon; young people's matinee performance of Flotow's "Martha," in English and in costume; conductor, Mr. McConathy; soloists, Miss Macbeth, Miss Swarthout, Mr. Davis, Mr. Gould and Mr. Trevisan, assisted by a chorus of 1500 and the Symphony.

May 30, evening; conductors, Mr. Stock and Mr. Lutkin; soloists, Mr. Schipa and Mr. Grainger, with Festival Chorus of 600 and Chicago Symphony. The playing of the winning composition in the contest will be a feature of the concert. Mr. Grainger will play in the Hungarian Fantasy of Liszt; the chorus will sing his "I'm Seventeen Come Sunday"; Mr. Schipa will sing arias from "Cavalleria" and "Lakmé," and the orchestra will give Mr. Stock's "Festival March" and works by Wagner.

Mr. Toscanini, and it is hoped that the definite dates of his appearances may be announced shortly.

### Chaliapin Leaves Chicago Civic Opera

Feodor Chaliapin will not sing with the Chicago Civic Opera Company next season, although he will be heard in his usual limited number of appearances at the Metropolitan and extensively in concert, according to an announcement made last week by his manager, S. Hurok. Plans for the artist's appearances next season include a coast to coast concert tour. Concerning rumors of new rôles for him at the Metropolitan next season, there is a persistent report that Massenet's "Don Quichotte" will be produced for the first time by that company with the Russian bass in the title part.

### New Coolidge Music Auditorium to Broadcast Programs

WASHINGTON, April 1.—Plans have been completed for regular broadcasting of chamber music and other programs from the Coolidge Chamber Music Auditorium to be erected at the Library of Congress. Only well-known artists will be engaged for these programs, and they will be paid from a fund specifically designated by Mrs. Coolidge for this purpose. According to plans of Herbert Putnam, Librarian, and David Lynn, Capitol architect, who will have charge of its erection, ground for the auditorium will be broken on April 15, and the building will be rapidly pushed to completion. A large organ is to be installed.

ALFRED T. MARKS.

## PSYCHOLOGY SEEKS SOURCES OF TONES

Relation of Key Depression and Sound Studied by Peabody Faculty

BALTIMORE, March 28.—Interesting experiments are under way to correlate musical tone and physical action in performance, at the newly-established Department of Psychology of the Peabody Conservatory, in which the musical and the scientific branches are combined under one head. Interesting experiments in research are under way. The department, which is under the supervision of Otto Ortmann, holder of the Peabody diploma in composition and a member of the faculty, and a former Johns Hopkins student, has been investigating musical talent to learn the actual effect of the player's touch upon the tone of the piano.

The department has attempted to determine to what extent the manner in which the piano key is depressed through variations in touch actually affects the tone of the piano. This has been done by recording the movement of the piano key while tone is being produced, and the records obtained permit the reading of differences in speed of less than one five-hundredth of a second. In order to verify the movements of the key, similar records of the movement of the piano hammer and of the vibration of the string were made.

In addition to tonal variations resulting from changes in intensity, qualitative differences were recorded, and the physical basis for such terms as "hard," "shallow," "dry," "round" and "brittle" tone was found. The effects of direction of key-attack, of finger, hand, wrist and arm position, of relaxation and rigidity, and of "poetic" touch show interesting and pedagogically helpful relationships.

It is interesting to note also that there is a great difference between what the player and the listener imagine they hear, and what they actually hear, in so far as the sound itself is concerned. Many movements, supposedly affecting the tone, in reality have no tonal value. Instead, they are justified only on muscular grounds. Chief among these is the pressing or "rocking" of a key after the tone has started. The statement made in some textbooks that by gradually pressing the piano key down the string is gradually set into motion, and hence produces a better tone, is a complete fallacy.

It was found, too, that the eye plays a very great part in reading meanings into tones which would otherwise have a different significance. This accounts for the fact that in a concert hall the left side is always more occupied than the right, for the piano keyboard is not usually visible from the latter.

### Two Opera Stars Critically Ill

News was received this week that Mary McCormic, former soprano of the Chicago Opera, who has been engaged to sing in "Faust" and other works at the Paris Opera, is ill of pleurisy and pneumonia in Paris. A report from Omaha, Neb., states that Bernice de Pasquali, who resumed her operatic career last spring after a four years' absence from the stage, is in an Omaha hospital with a severe case of bronchial pneumonia.

### New Wage Agreement Raises Pay of Chicago Opera Orchestra

CHICAGO, March 28.—The signing of a new wage contract with the members of the Chicago Civic Opera's orchestra has made that organization one of the highest paid in the country, if not in the world, according to James Petrillo, president of the Musicians' Union. The players received a wage increase of \$8 a week, bringing the minimum pay to \$119 a week. In addition, the agreement provides for \$5 for each practice, adding \$35 or \$40 a week. The average salary will be close to \$155 a week during the twenty-two weeks of the opera season.

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# When Heroes Sing Lyric Lays in Street Clothes: Rehearsing for a Première at the Metropolitan



## REHEARSING FOR AN OPERATIC PREMIÈRE AT THE METROPOLITAN

In the First Photograph Are Shown the Composer, Conductor and Principals at a Rehearsal of "Giovanni Gallurese," Left to Right, Italo Montemezzi, Composer of the Work; Tullio Serafin, Who Conducted the World-Première of the Opera in Turin in 1905, and the American Première at the Metropolitan last February, and Maria Müller, Giacomo Lauri-Volpi, Angelo Bada, Giuseppe Danise and Giovanni Martino, Singers. In the Next Picture, Above, Right, Samuel Thewman Instructs Principals in the Death Scene: Mr. Bada and Miss Müller Support Mr. Lauri-Volpi After He Has Ostensibly Been Shot. Below, Left, Is a View of a Chorus Rehearsal in the Grand Foyer. Giulio Setti, Chorus Master, Is Shown Standing by the Piano, with Fausto Cleva, Assistant Conductor, Acting as Accompanist. Below, Right, Mr. Serafin Discusses a Point with Mr. Danise, the "Villain" of the Cast, with the Approval of the Composer, Who Is Seated

Photographs by Mishkin

**P**UTTING on a new opera at the Metropolitan Opera House is not quite the same thing as putting on a drama. If you have visions of the company assembled in a semi-circle around the conductor while he explains the thing to them, or of the singers plunging right into the midst of things, carrying typewritten "sides" or bound scores, you have the wrong idea entirely.

When a theatrical producer puts on a play the individual actors usually have their parts given them a short time beforehand, so as to get an idea of what their rôle is about. They usually know nothing of the other parts.

There is a story current of a prominent actor who gave a marvelous performance of the character of *Nickel-*

*mann* in Hauptmann's "The Sunken Bell" when Marlowe and Sothorn produced it some years ago. The actor in question had never seen a general rehearsal of the play, had never read the script and admitted that, even after the play had been given a number of times, he had no idea of what it was all about!

This would not be possible in the case of an opera, even a new one. Of course, everyone knows all about the standard works, that is, those who have any association with an opera house. The stagehands and mechanics, and probably even the scrub-women, could give you the minutest points of the plot of "Tosca" or "Ernani," and to routinized operatic artists, the "business" of these operas is practically identical save for small individual touches of interpretation.

When a new opera is to be put on, however, the artists who are to be members of the cast, are informed a long time before, often as long as a year, for operatic plans are made a long while ahead. Practically every opera is published before it comes to performance,

so the singers get the whole thing at one time and study their individual rôles as separate parts and in relation to the others. If they are good musicians, they come to the first rehearsal practically letter-perfect, which would be an unheard of thing on the dramatic or light opera stage.

One says "letter perfect," but this is perhaps a slight exaggeration. The singers study the parts and block them in their minds from the dramatic point of view and visualize some of the bits of "business," though, of course, all this is subject to the rule of the producer.

### The Company Assembles

When the company assembles in the autumn, work is begun at once on the new works. Old operas are also rehearsed in order to keep them sharp and vivid, because in opera, eternal rehearsal is the price of success. Some operas are rehearsed before every performance. Similarly, new works given from time to time during the year have precedence, and for the weeks preceding the première, the attention of the en-

tire staff from top to bottom is focussed upon the forthcoming opera.

Take, for instance, Montemezzi's "Giovanni Gallurese," which had its first American performance at the Metropolitan this season. General Manager Gatti-Casazza decided upon the opera last spring and announced it for production early last May, together with other new works and revivals, at the time of making his general forecast for the present season. The cast was arranged during the summer, at least six months before the opera was put in general rehearsal so that everyone knew what he was to do. Scenic artists in Milan were at work on the settings long before the opera house had opened its doors in November.

Anyone going to the Metropolitan Opera House is surprised at seeing pianos in unexpected places. The vestibules on Thirty-ninth and Fortieth streets, for instance, and the big foyer where one sips coffee and munches sandwiches between the acts, all have pianos

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## MILWAUKEE AIMS TO MAKE BOYS MUSICAL

Club Plans Free Lessons—  
Jeritza and Stock's Men  
Give Notable Lists

By C. O. Skinrood

MILWAUKEE, March 28.—The Milwaukee Boys' Club has opened a special music department, headed by L. M. Kesselman, where any boy who wishes to take lessons on any instrument will be provided with instruction. Vocal lessons will also be given. Instruments will be provided for those who cannot buy them. The club has a membership of several hundred boys.

Maria Jeritza, soprano of the Metropolitan, sang recently in concert before a large and fashionable audience at the Pabst Theater. Mme. Jeritza gave genuine pleasure in arias from Massenet's "Le Cid," Verdi's "Forza del Destino" and Mascagni's "Cavalleria," songs by Schumann, Brahms and Richard Strauss, and works in English, including numbers by Frank LaForge and Mrs. Beach. The recital was given under the auspices of Marion Andrews.

An audience of fully 3000 heard the Chicago Symphony last Monday afternoon and night at the Pabst Theater, in a matinee for children and an evening performance for adults. Frederick Stock at the matinee conducted music by Beethoven and other composers, illustrated by pictures on the screen. Johann Strauss' "Blue Danube" waltzes were hummed by the children, and two descriptive numbers on "Bees" and works by Halvorsen, Beethoven and Rimsky-Korsakoff were given.

At the evening concert, César Franck's Symphony in D Minor was played by request. Other numbers included Bach's Concerto in G Major for string orchestra and Stravinsky's "Fire Bird" Suite. Margaret Rice managed both concerts by the Symphony.

Approximately 15,000 Milwaukeeans heard the New York Police Band in two concerts at the Auditorium last Sunday. Captain Paul Henneberg presented music including works by Victor Herbert, Sousa, Meyerbeer, Gounod and Rachmaninoff. Tremendous applause greeted the New York band at the conclusion of every number.

### National Supervisors Meet in Kansas City

[Continued from page 1]

of the organization, twelve of whom were present on the platform. She pleaded that the standards, as in the past, should be kept steadfast for righteousness, with love for all as the ruling principle.

"The New Way in Education" was the subject of an address made by Dean Raymond A. Schwegler of the School of Education, University of Kansas. He outlined some of the modern concepts in educational work in an interesting style.

Preceding the addresses, the Kansas City Little Symphony was heard in Chadwick's Sinfonietta and a work by Rubinstein. N. De Rubertis, conductor, and the orchestra were received with extreme enthusiasm.

Singing by the Conference was led by Claude Rosenberry of Pennsylvania. An interesting feature of the meeting was the fact that Cecil Arden, mezzo-soprano of the Metropolitan Opera, who was present, graciously led one song.

A sight-seeing tour of the city was conducted after the close of this program.

At the informal banquet held in the evening, group singing, effectively led by Bruce A. Carey of Girard College, Philadelphia, was a feature. Miss Glen, chairman of the board of directors and superintendent of music in the Kansas City public schools, welcomed the guests and, in turn, was given an ovation.

The morning sessions were given over to class work inspection. D. A. Clippinger of Chicago was heard at a round table meeting, on the subject of "Collective Voice Training."

A main feature of the further Conference sessions, which will be reported in the next issue of MUSICAL AMERICA, will be various programs given by 14,000 school children, each wearing a badge with the slogan "I Am for Music."

BLANCHE LEDERMAN.

## If All Our Conductors Worked at Once: Harnisch Pictures a Riot of Rhythms



OUT-STRAVINSKYING STRAVINSKY

The Result to Suffering Aural Nerves If All the Conductors Now Domiciled in America—With Jobs or Without—Were to Start Activities at Once with a Fine, Big Orchestra Would Be Nothing Short of Excruciating. The Complex Rhythms of the Modernists Would Seem Badly Out-of-Date in Contrast with the Collisions of Beats Pictured by the Artist

THE rush and jam of conductors and guest conductors in the New York symphonic field has thus far prevented all the unknown time-beating aspirants from displaying their geometrical-tailored complexities in modern rhythm.

Why not give them all a chance simultaneously to batonize and disturb the atmosphere? Why not present them in a gala concert or a gala dress rehearsal? Why not make use of more than half

a dozen of them to misguide the concert-goer amusingly through the labyrinths of an ultra-modern algebraic tonal poem?

The musicians could do away with watching the stick of one conductor attempting a vivisection of a tempo and could relax while waiting for the melody's return!

A condensed impression of such a Multiconductors' Dress Rehearsal, with the players at work, is presented above. G. O. HARNISCH.

### MIAMI HOLDS FESTIVAL

Choral Groups Heard in Joint Program  
—"Elijah" and Pageant Given

MIAMI, FLA., March 28.—The second annual Music Festival here included four evening programs. A concert including numbers by each choral organization in the city enlisted the Aeolian Chorus, under Bertha M. Foster; the Woman's Chorus of the Miami Music Club, led by Adelaide Sterling Clark,

and the Y Singers, H. W. Owens, leader. The Jackson orchestra accompanied.

The second night was a program arranged by Mana Zucca, composer, in which noted musical guests in the city and local artists took part.

Mendelssohn's "Elijah" was given by the Festival Chorus, with H. W. Owens conducting, and on the last evening a pageant, "Hyacinth," written and produced by Mrs. Sarah Wilson, was given by her dancing pupils and prominent society girls. ANNIE M. FITZPATRICK.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

OF MUSICAL AMERICA, published weekly at New York, N. Y., for April 1, 1925.

State of New York, County of New York, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Milton Weil, who, having been duly sworn according to law, deposes and says that he is the editor of the MUSICAL AMERICA, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, THE MUSICAL AMERICA CO., 501 Fifth Avenue, New York City.

Editor, MILTON WEIL, 501 Fifth Ave., New York City.

Managing Editor, ALFRED HUMAN, 501 Fifth Ave., New York City.

Business Manager, JOHN F. MAJESKI, 501 Fifth Ave., New York City.

2. That the owner is (if the publication is owned by an individual his name and address; or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock should be given.)

THE MUSICAL AMERICA CO., 501 Fifth Ave., New York City.

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

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Sworn to and subscribed before me this 23rd day of March, 1925.

Margaret Saldini.

Notary Public, New York County No. 8, New York County Register No. 6099.

[Seal] (My commission expires March 30, 1926.)

### Another Honor for Stearns in Bispham Medal

CONFIRMING the report recently published in MUSICAL AMERICA, that nine American composers would receive David Bispham Memorial Medals, announcement is made of the award of one of these prizes to Theodore Stearns, music critic of the New York Morning Telegraph, by the American Opera Society of Chicago. Mr. Stearns, whose "Snow Bird" was sung by the Chicago Civic Opera several seasons ago, recently was granted a leave of absence at the subsidy of his newspaper, in order to finish his grand opera "Atlantis." The purpose of the society is to encourage the performance of American opera or music-drama and to recognize and honor American composers of ability. Mrs. Edith Rockefeller McCormick of Chicago, is honorary chairman of the society. The national officers and directors are Mrs. Archibald Freer, chairman and founder; Mrs. Albert J. Ochsner, first vice chairman; Mrs. Louis E. Yager, second vice chairman; Mrs. Charles S. Peterson, third vice chairman; Mrs. Samuel P. S. Newton, treasurer; Mrs. Norman Westerhold, secretary, and Mrs. J. Lindsay Wells, recording secretary.

### Cantata by Towner Sung at Santa Clara Festival

[Continued from page 1]

the dual rôle of composer and musical director for the festival.

An audience estimated at 10,000 heard the cantata, "The Promise of Spring," sung in the natural out-door theater at Saratoga on the final two days. The work is a setting of poems by Browning, Clinton Scollard, Harold F. Hughes and Ernest Tierney, each devoted to the spring. There are ten numbers in the cycle, and the composition is for four solo voices, chorus and orchestra.

Mr. Towner's work reveals his gift for melody and rhythm, and his harmonization discloses a modern trend. The work is lyrical but not saccharine, and reflects the spirit of the verse in marked degree.

Mr. Towner, composer of the cantata, spent his boyhood and early student days in San Jose. He is head of the music department in the State Teachers' College in this city.

The Cantata was well sung by the Blossom Festival Chorus and the following soloists: Mrs. Shirley R. Shaw, soprano, and Julia Jack, contralto, both of Fresno; Charles Bulotti, tenor, of San Francisco, and Frank Towner, baritone, of San Jose. The Festival Chorus consisted of selected groups from Los Gatos, Palo Alto and Saratoga; the Mountain View Choral Society, Neal Darrah, leader; the Women's Glee Club and the Men's Glee Club of the State Teachers' College at San Jose led by Alma Williams and George T. Matthews, respectively, and selected voices from San Jose. A forty-piece orchestra and Mrs. Earl Towner, pianist, supplied the instrumental background for chorus and soloists.

Miss Jack and Mr. Towner were the soloists on Saturday's program, and Mrs. Shaw and Mr. Bulotti each contributed a solo group to the Sunday program.

In addition to the Cantata the Chorus contributed "The Heavens Are Telling" from Haydn's "Creation," Deems Taylor's "May Day Carol," Parker's "In May" and an excerpt from "Cavalleria Rusticana," to Saturday's program, and in place of these sang on Sunday the Hallelujah Chorus from "The Messiah," Mendelssohn's "I Waited for the Lord" and Clifford Page's arrangement of the Volga Boat Song.

George G. Radcliffe, chairman of the State Board of Control, addressed the assemblage on the opening day, as did Burt W. Lyon, who gave the address of welcome. Frank McGlynn, Lothrop Stoddard and James D. Phelan were heard by the second day's audience. Mr. McGlynn gave a reading of Edwin Markham's poem, "Abraham Lincoln."

MARJORY H. FISHER.

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# Schola Cantorum Aids Mengelberg in Mahler Symphony

Chorus and Philharmonic Present "Resurrection"—Philadelphians in Next to Last Appearance—Bruno Walter's Farewell—Gardner, Hayes, Cortot, Sundelius and Mme. Cahier, Soloists

BRUNO WALTER'S farewell appearance of the season with the New York Symphony, a performance of Mahler's Second Symphony in which the chorus of the Schola Cantorum participated with the New York Philharmonic under Willem Mengelberg's bâton, and the Philadelphia orchestra's penultimate visit, were outstanding events of last week's orchestral concerts in New York.

Marie Sundelius and Mme. Charles Cahier were soloists in the Mahler work. Other soloists heard were Alfred Cortot, pianist, with the Philadelphians, Roland Hayes with the Walter forces, and Samuel Gardner, violinist, with the Philharmonic, the last-named playing a revised version of his violin concerto in E Minor. Mr. Cortot introduced a new piano concerto by Germaine Tailleferre at the Philadelphia concert. The composer was present and shared in the applause.

## From Berlioz to "Les Six"

The Philadelphia Orchestra, Leopold Stokowski, conductor; Alfred Cortot, pianist, soloist. Carnegie Hall, March 24, evening. The program:

Overture, "Le Carnaval Romain" Berlioz  
Variations Symphoniques.....Franck  
Symphony in B Flat.....Chausson  
"L'Après-midi d'un Faune".....Debussy  
Concerto for Piano and Orchestra Tailleferre  
Mr. Cortot  
Fête-Dieu à Seville.....Albeniz

For the next-to-last of his New York concerts, Mr. Stokowski decided not only to let the faun have its afternoon, but to devote an entire evening to music in racial harmony with its pipings. True, one of the Frenchmen of this "all-French" list was a Belgian, and another was a Spaniard; but this was nevertheless a cycle of Paris, beginning with Berlioz and leading on through Franck, Chausson and Debussy to the one feminine member of the Group des Six, the personable Germaine Tailleferre, now an American visitor and present at this concert.

Albeniz was not exactly an intruder. His seven years in the French capital all but made a Parisian of him. But one felt that he was on the program only because Mr. Stokowski needed a tailpiece for his studies in nearly a century of Gallicism. It was admirable for this purpose—a burst of flaring, chatoyant color and insinuating rhythms. "Fête Dieu à Seville" is one of the piano pieces of this composer's "Iberia." Who gave it the vivid orchestral dress it wore on this occasion has not been disclosed, but the finger of suspicion again points toward that most modest of transcribers, Mr. Stokowski himself.

But place aux dames! Mme. Tailleferre's concerto, the most recent of her compositions, was the novelty of the program. Alfred Cortot played it dashing, caressingly, even a little applaudingly, with Mr. Stokowski's full concurrence and support. The composer appeared in person on the platform, a youthful and attractive figure, which quite naturally increased the volume of applause. The most diligent prodding of the memory, however, fails to summon up any very positive impressions of the music, save that its three movements were brief, had a liberal measure of high spirits, and seemed well written for both the solo instrument and the orchestra, with nothing to leave anyone troubled in mind, body or soul. Mr. Cortot had more eloquent material to work with in the Franck variations, which were beautifully built up by soloist and orchestra.

Mr. Stokowski's performance of the Chausson symphony can only be described as superb. Good as the work

itself is, this glowing, nerve-tingling, heart-warming representation of it added cubits to its stature. Its many Wagnerisms were not to be disguised, but it spoke with a voice that was Chausson's own—and Stokowski's.

Memory can call to mind no more exquisite dalliance with Debussy's faun, and the reviewer must confess he never experienced anything quite like the ignescent virtuosity with which the Berlioz overture was played. That self-tortured romanticist died fifty-six years too soon. If he had been present Tuesday, he might not have known his own music, but surely his heart would have leaped for joy over such sonorities! O. T.

## Hayes with the New Yorkers

New York Symphony, Bruno Walter, guest-conductor; Roland Hayes, tenor, soloist. Carnegie Hall, March 26, afternoon. The program:

Overture to "Der Freischütz".....Weber  
Recitative and Aria, "Endure, My Soul" Bach  
Mr. Hayes  
Symphony No. 1, in A Flat.....Elgar  
Songs with Orchestra, "Go Down, Moses," "Bye and Bye".....Spirituals  
Mr. Hayes  
"Les Preludes".....Liszt

This was not a particularly felicitous concert. The "Freischütz" Overture lacked continuity in more ways than one. The horn quartet at the beginning seemed to drag and the four players were not invariably as one in their attack, also, the work of the strings in later passages seemed muddy. Mr. Hayes was not in good voice and his singing of the somewhat lengthy Bach aria was labored, his scale sounding uneven in quality and he appeared uncertain of the placement of the transitional tones around F Sharp and G. In the Spirituals he was more in his element and the beautiful textures of his middle voice was in greater evidence. He also sang these with taste and feeling although orchestral accompaniments to Negro Spirituals seem a trifle out of place.

The Elgar Symphony which was her-

alded with such acclaim at its première sixteen years ago, has "dated" very decidedly. It is composed with solid musicianship rather than inspiration and although there are moments when Elgar seems on the verge of something like the sublime opening passage of his "Gerontius," "Jesu Maria, I Am Near to Death!" he never quite makes it. Walter Damrosch brought the Symphony out in America with this same orchestra one month after its first hearing in Manchester, but it has not been heard for some time. Mr. Walter's playing of it was marked by devotion and an obvious desire to do it fullest justice. Liszt's "Preludes" was an almost cheering experience at the close of the program.

J. A. H.

## Gardner Reintroduces Concerto

The New York Philharmonic, Willem Mengelberg, conductor; Samuel Gardner, violinist, soloist. Carnegie Hall, March 26, evening. The program:

Symphony No. 4, in E minor.....Brahms  
Violin Concerto.....Gardner  
Mr. Gardner  
La Valse.....Ravel

This concert and its repetition on Friday brought forward as a local novelty a violin concerto by Samuel Gardner, first introduced a few seasons ago in Providence and St. Louis and subsequently withdrawn by the composer for revision. At last week's concert it was given its first performances in its new form, and as Mr. Gardner, who is an excellent violinist, played the solo part himself, while the orchestra, under Willem Mengelberg's bâton, cooperated in a notably sympathetic spirit, it can safely be assumed that the work could not have been heard to better advantage.

The concerto is to be reckoned as a valuable contribution to the concert literature of the violin, a contribution of substantial musical worth both as regards the material of which it is constructed and the command of compositional technic shown in the molding of that material and the resourcefulness

## A Choral-Orchestral "Resurrection"

Mahler, the mastodontic, had the program to himself in Carnegie Hall, Saturday evening, March 21. But the night was Willem Mengelberg's, and the New York Philharmonic's, and Maria Sundelius', and Mme. Charles Cahier's. Their united gifts gave something of the character of an event extraordinary to the Philharmonic's first performance of the Bohemian conductor-composer's Second Symphony, in C Minor, known as the "Resurrection" Symphony. The composer, it was recalled, introduced the work to New York at a New York Symphony concert in 1908, and it has been heard in Boston and Detroit.

But for Mahler's other works in similar form, the symphony, too, would have to be described as extraordinary—extraordinarily long, extraordinarily lacking in a sense of fitness and proportion, extraordinarily cluttered with everything from dance tunes of an affected simplicity to the crack of doom, and extraordinarily reminiscent of virtually every important composer of the last century. But in view of the other Mahler symphonies with which New York has been made familiar, there was nothing even faintly surprising in all this.

Mr. Mengelberg is an avowed evangelist for the Mahler cult that exists in Central Europe. His persistency mirrors the depth of his convictions. Saturday evening's effort to bring Americans around to his way of thinking was but one of a number of such acts of devotion on his part. This time the virtuosity of the performance and the rousing sonorities obtained in the final movement, in which chorus and orchestra were combined, did not miss fire. The audience applauded to such an extent that the occasion took on some of the aspects of a triumph.

But cool listening that differentiated between the qualities of the performance and those of the music itself yielded (for the reviewer, at least) the same feeling the other Mahler symphonies have yielded—that of high aspirations ending in bombast; of genuine flashes of inspiration permitted to come to naught through an utter lack of structural sense, even of common taste; of Ossa

heaped on Pelion in huge excrescences of scoring that no technical mastery of writing for the instruments could justify; and of unquestioned good in the material being jostled about and ousted, times without number, by material just as unquestionably bad.

As with others of the Mahler symphonies, this one has a half-formulated literary basis. The first movement, beginning promisingly and containing thematic ideas worthy of a really great work, is a funeral march for a fallen hero (if Paul Stefan's interpretation represents Mahler's views) stirring "abysmal depths," only to be shaken by convulsions, and alternating between "joyous promise" and "darkest despair." The second movement, an Andante Intermezzo, has a lively dance tune and, further on, "grandfatherly enjoyment." The third movement, a Scherzo in form, has to do with St. Anthony's sermon to the fishes; the fourth, called "Primal Light," introduces a contralto solo, with words from "Das Knaben Wunderhorn"; and the fourth, called parenthetically "The Great Summons," adds the chorus to the orchestra, utilizes both the soprano and the contralto soloists; uses an organ, additional drums and percussion instruments on the stage, and employs behind the scenes four trumpets, kettle-drum, bass drum, cymbal and triangle.

The off-stage instruments presumably are used to sound the cosmic call. What they play suggests a circus parade. Boito did things of this kind rather better in his "Mefistofele" prologue.

The choral-orchestral climax, when given as it was given on this occasion, stirs by reason of its sheer weight of tone. Admittedly, much of it represents sound and even masterly writing. But this mastery could neither leave well enough alone, call a halt when the time for a halt came, or discriminate between gold and dross. Mr. Mengelberg's forces, both chorus and orchestra, lavished the same care and abilities on one as on the other. The soloists, too, contributed to what can only be described as a very admirable performance.

O. T.

in obtaining significant effects. There is a fine sense of line and proportion in the principal themes of the first and second movements, and a certain effect of fundamental unity of the work as a whole is achieved by the utilization of the recitative material and the second theme of the first movement again in the third movement. In the main theme of the last movement, with its joyous, sharply pulsating character, there is more than a suggestion of current popular rhythms, while the spirit of the composer's Slavic ancestry hovers over the middle movement, a Lento that suggests a gentle, reflective melancholy, which, however, is not permitted to become depressing. The audience received the novelty with manifestations of marked favor, recalling the American violinist-composer several times to bow his acknowledgments.

The program opened with Brahms' Fourth Symphony, which had already appeared on Philharmonic programs this season. On this occasion it was given a reading that penetrated to the very heart of the work and resulted in a performance that rose to sublime heights in the first and last movements and revealed the poignant beauty of the Andante in a manner that gripped the hearer. The remaining orchestral number, Ravel's so-called choreographic poem, "The Waltz," was played with a lurid brilliance of coloring and with vivid insistence upon the ominous foreboding of catastrophe that prevades it, though not with all the suavity and sensuous subtlety that parts of this music demand. It brought the program, however, to an imposingly strenuous climax.

H. J.

## Bruno Walter's Farewell

The New York Symphony, Bruno Walter, conductor. Aeolian Hall, March 29, afternoon. The program:

Overture to "Käthe von Heilbronn" Pfitzner  
Symphony in D.....Haydn  
Symphony No. 1 in C Minor.....Brahms

The Haydn Symphony, which has already had several hearings this season, was the event of the afternoon at the New York Symphony, although the Brahms' First was the climactic *tour de force* which wound up the concert as well as Bruno Walter's New York season. The Pfitzner overture to Kleist's play is a simple exposition of musical pragmatism. It is inoffensive, pseudo-sentimental music in the best German kapellmeister style, and does not even suggest the intellectual romanticism of the later Pfitzner.

Mr. Walter brought to the Haydn an impish twinkle and an irresistible charm. It was almost an Eulenspiegel prank to the orchestra and Mr. Walter, and they played it merrily, trippingly, interrupting its geniality with an occasional satirical musical grimace. The Brahms First Symphony had an undercurrent of strength and power, but occasionally it seemed to substitute a ponderous breathlessness for serene majesty. As he laid down the bâton after the Brahms, Mr. Walter was given a rousing cheer by the overflow audience and by the men of the orchestra, which contained the hope that they would see him again next season.

H. M.

## People's Symphony Concerts

A Bach program composed for the most part of music for a string orchestra was given as the fifth Friday evening concert in the People's Symphony Series, in Washington Irving High School, on the evening of March 27. Robert Imandt, violinist, was the soloist and he was assisted by Wolfe Wolfinsohn, violinist, Raymond Bauman, pianist and a string orchestra conducted by Sandor Harmati.

The orchestra opened the program with the Brandenburg Concerto in which Mr. Harmati displayed an appropriate simplicity which suggested concealed strength. Mr. Imandt played in the Concerto in E with a sure firm tone, somewhat blurred by the bad acoustics of the hall, and what seemed an innate feeling for the classical spirit. The Sonata in A for violin and piano again featured Mr. Imandt with Raymond Bauman. It was an example of excellent ensemble work and was played with charm and distinction. In the final number, the Concerto for two violins, Wolfe Wolfinsohn shared honors and applause with Mr. Imandt. Mr. Harmati's talent for conducting was also enthusiastically recognized.

L. A. M.



# Mounting of Metropolitan Novelties Brings Herculean Tasks of Rehearsal

[Continued from page 3]

in them, as have the various cloak rooms. These are all for individual or group rehearsals. Behind the scenes in each dressing room there is also a piano.

High on top of the building, on the Fortieth Street side, is a large auditorium with a stage where an entire performance of an opera could be given. In all these places rehearsals are going on all the time, and the numerous assistant conductors and *répétiteurs* are going over rôles with individual singers or with groups of two or more.

The chorus rehearses in the big foyer, sitting first with their scores in hand, and later without them, until they have the entire work by heart. When the individual artists, as well, have all their music learned comes the first stage rehearsal.

## Behind the Veil

Let us penetrate behind the veil that hangs thick before these early rehearsals. Let no one imagine entrance thereto is easy or to be gained unadvisedly or lightly! Indeed, the Eleusinian mysteries in the days of Phryné were not more jealously guarded from the public eye, and only those taking part and the understudies are allowed in the huge dark cave that at night becomes the resplendent opera house.

The stage is set for the second act of "Giovanni Gallurese." At the left, downstage, is an arbor in which are seated a group of the male chorus with Giuseppe Danise, all in business suits. The chorus is grouped around the entrance to the church; and the ballet is practising the *furlana* in groups. At the back on a rock, is Rosina Galli with Giuseppe Bonfiglio, conferring upon some detail of choreography. She stops and calls out directions to one of the groups of dancers. Giacomo Lauri-Volpi and Maria Müller are discussing a dramatic point together by the church steps, and on the rock beside the church, Angelo Bada is waiting to make his entrance.

There is no orchestra. At the right, close to the proscenium arch, is an upright piano mounted on large rollers. This piano has seen veteran service and looks as though it had spent a week in the front line trenches without food or water. Fausto Cleva, the assistant conductor, is seated at it. In the center of the stage, just in front of the prompter's box, is Tullio Serafin, who will conduct the opera, with a conductor's stand large enough to be an architect's trestle-board. At his left are three more assistant conductors, each with a desk and an opera score. Samuel Thewman, the stage director who has charge of the dramatic side of the performance, is moving here and there, giving hints to this group and that.

## The Rehearsal Starts

Suddenly, Mr. Serafin claps his hands and gives a sign to the pianist, who starts the music of the second act. The groups of dancers go through their paces at the back of the stage. Mr. Serafin beats time and calls directions to this group or that. Mr. Thewman runs into the arbor and waves his hands wildly, inciting the Sardinians and the rascal, *Rivegas*, to more action. The other principals sing their parts in half voice, forgetting, every now and then, and bursting out full force.

All this time, Mr. Serafin is hammering out rhythms on his desk, and each of the other assistant conductors is looking out for a particular group of singers to see that they synchronize with the ensemble; for at this stage of things, one conductor could not possibly handle the entire cast and chorus, especially as in this case there are, so to speak, three or four utterly independent groups upon the stage.

Things, do not, always go perfectly in operatic life, however, any more than they do in domestic life, and the rehearsal does not progress very far without interruption. Serafin claps his hands and everything comes to a standstill. Thewman runs in among the dancers and gives a word or two to this group or that, some of the chorus are brought forward, others moved back.

Then things begin once more. The *bravi* in the arbor grow excited, part of the chorus behind the scenes starts singing and there is much gesturing. From behind, some where in what would be

the interior of the church, if operatic churches had any interior, comes a yell from the chorus-master, Giulio Setti, "PIANISSIMO!!!"

Dead silence ensues, interrupted immediately by sounds such as Ivan the Terrible must have made when the eggs were boiled two minutes instead of three! At this distance it is unintelligible, but one does not worry; murder is not being done and after a moment, the hurricane subsides, all is quiet again and the rehearsal continued.

## Gatti Makes Suggestions

During all this, Mr. Gatti-Casazza has been walking around the auditorium with his hands stuck in his belt, viewing the scene from every angle. At another pause in things, he goes to the little bridge which has been thrown across the orchestra pit close to the proscenium arch on the left, and has a talk with Armando Agnini, the stage manager.

After a moment, Mr. Gatti goes up onto the stage. The arbor at the left is not quite right. He orders it moved several feet nearer the middle of the stage and also further forward. The effect of the change is extraordinary. Not only does the entire scene benefit in appearance, but the singing sounds far better. The General Director's eagle eye had seen exactly what was the matter with the setting and in a moment had rectified the difficulty.

Keeping an observant eye on the new "piece" from a coign of vantage in the dress circle, a group of the scrub-women or tidiers-up discuss its merits and demerits. They know more about grand opera than one might at first imagine, but they do not seem greatly interested. Probably their only emotion is irritation at the didos going on on the stage, which prevent their getting through with their work.

A religious procession starts out of the church. It gets half way across the stage, then the whole thing is stopped and gone through again. The second time it gets a little further, and then is sent back again. This happens four times in succession, until you would think that everyone on the stage would go mad from sheer nervousness!

As it is, the voices of those in authority rise higher and higher in protestation as they walk back and forward in sheer desperation. It would not be surprising if someone yelled out "There's nothing to this! Let's cut it out and do 'The Barber of Seville' instead!" Nevertheless, the point is gone over and over until Thewman and Serafin are satisfied.

## A Strenuous Life

And so the act goes on. The brush between the troops of *Rivegas* and *Gallurese* requires a lot of rehearsing, and the members of the chorus impersonating the soldiers and *bravi*, have to run up and down the rocks a number of times. One realizes that operatic rehearsing is not all beer and skittles from the physical side alone, and they must cover at least a mile or so and shoot off dozens of charges before the point is properly done.

Meanwhile, *Maria* has been moved from the back of the stage where she stood to watch the *melée*, first to the church steps and later to the bastion at their side. She has some things to sing that will sound better further down stage, and one must in opera have regard to the ear as well as the eye of the audience.

One of the most interesting things is to watch Mr. Serafin give details of action to the principals. The end of the act has come and *Maria* has discovered that her lover *Bore* is the wicked bandit, *Gallurese*. Her "business" at this point, is to back away from him with a scream of horror and flee up the rocks beside the church. She goes through the scene, but somehow it does not carry conviction. Serafin walks up stage and explains the thing more carefully in detail. He then illustrates, and his scream is blood-curdling. One is almost sorry that he is not to enact the rôle of *Maria*. Fraulein Müller carries out his directions to the letter with obvious improvement, and the scene and the rehearsal closes.

A week later the same act is in progress of rehearsal, this time with full orchestra. There are fewer interruptions, for there have been many intervening rehearsals, and the difference is

unbelievable. The near-chaos of the previous week has all been straightened out and the work begins to sound well. The principal singers, however, are still in street clothes, though members of the chorus are in costume.

The opera moves along almost as though a regular performance were taking place. Mr. Serafin is at the conductor's desk in the orchestra pit, and the stage is clear of piano and the numerous other conductors. Mr. Montemezzi, the composer, and Mr. Thewman are sitting at the back of the black auditorium. Without stopping the orchestra, Mr. Serafin gives directions in a loud tone, beating time the while, and from opposite sides of the stage appear Mr. Agnini and the argus-eyed Carlo Edwards.

## Director and Conductor

From the rear of the theater a voice calls out "Prego!" which being interpreted means "If you please!" Mr. Thewman runs down the aisle. He and Mr. Serafin hold a colloquy as to the position on the stage of a group of artists. Their idea is communicated to the singers, Mr. Thewman retires and the rehearsal goes on, for a while at least.

Presently, while Mr. Lauri-Volpi is in the midst of an impassioned outburst, Mr. Serafin stops the orchestra and yells "Bamboschek! Bamboschek!" Heads appear from behind trees, rocks and churches. Finally Bamboschek appears and is given directions. Fraulein Müller, meanwhile, has come down to the prompter's box and consulted the score, and once more the act moves on.

Nothing is left to chance, however, and after a few minutes the opera is stopped again and Mr. Serafin, turning, calls for Mr. Montemezzi who hurries forward.

"All right?" asks Mr. Serafin, or words to that effect.

"Si!" says the composer. He has watched every motion on the stage and every movement of the conductor's bâton, and once or twice during the remainder of the rehearsal he comes forward and makes suggestions, all of which are followed.

The tragic death scene becomes really

## MRS. COOLIDGE SPONSORS PARIS QUARTET EVENTS

Announces 1926 Pittsfield Festival—  
Los Angeles Thru Hears Concert  
by Philharmonic

LOS ANGELES, March 28.—Mrs. Frederick S. Coolidge has commissioned a special quartet to play modern programs in Paris and possibly in London in May. This quartet will consist of Georges Enesco, Rumanian violinist and composer; Henry Eichheim, composer and former violinist of the Chicago Symphony; Emile Ferir, first viola player of the Los Angeles Philharmonic, and Hans Kindler, first cellist of the Philharmonic.

Mrs. Coolidge has been a recent visitor here, as a guest of Mr. Eichheim, who lives at Santa Barbara. Mrs. Coolidge, in an interview with *MUSICAL AMERICA*'s correspondent, confirmed the report that the 1926 chamber music festival to be held in Pittsfield, Mass., would be somewhat in the nature of a farewell from the scene which had witnessed the beginning of this memorable ensemble music series. Thereafter the festivals will take place at the Washington Auditorium, donated by her. Mrs. Coolidge expressed fullest confidence in the ability and foresight of Carl Engel, chief of music in the Library of Congress, as custodian of her bequest to the federal city.

More than 10,000 persons, including several thousand school children, attended the second Coliseum concert of the Los Angeles Philharmonic under Walter Henry Rothwell.

Marvin Maazel, Russian-American pianist, was soloist at the first indoor Philharmonic popular concert playing Liszt's E Flat Major Concerto. He gave a performance that was technically strong and poetic.

BRUNO DAVID USSHER.

## San Antonio Composer Is Honored

SAN ANTONIO, TEX., March 28.—Music by Oscar J. Fox, San Antonio composer, was presented in a program at Llano, recently. Margaret McCabe, soprano, and Eric Harker, tenor, gave the recital which included art songs and cowboy ballads. Mr. Fox was the accompanist,

poignant, in spite of the fact that the singers are dressed in everyday clothes and notwithstanding the presence of Mr. Thewman in the midst of it, giving suggestions as to minute details of acting and posture to the three artists taking part. Another rehearsal is over, and the opera is another step nearer completion.

All this time the lighting force has been on the job, regulating the dawn upon the Tuffdese hills and adjusting the clever revolving light behind the waterfall that feeds the mill-race of *Maria's* father. The moonlight has been tried in this way and that, so as to get the proper illumination upon the death agonies of *Gallurese*. Here again nothing has been left to chance, and when the final rehearsal comes the lighting will be as nearly perfect as it is possible to make it.

Finally, a week later, occurs the dress rehearsal, two days before the premiere. A general rehearsal at the "Met," however, is not really a rehearsal at all; it is a sort of private performance to which critics and a few of the elect are admitted. The opera is given without interruption, though with the eyes of all the executives of the organization fixed upon it to detect any possible flaw that might mar the performance when the great night comes.

One notices a number of changes in scenery, costumes and even in the action. The church steeple has been moved behind the church, instead of being beside it. Some of the colors in the settings have been made brighter and some toned down, for scenery and lights have to have their rehearsal as well as the singers.

And so the opera continues to the end, the curtain descending in silence upon each act, for one does not applaud at rehearsals no matter how great the thrill! One has seen, however, how an intricate and difficult piece of work is brought from confusion to perfection and how mere printed words and musical symbols in a book are metamorphosed into a thing of beauty for the eye and the ear by arduous rehearsing and unflagging vigilance.

JOHN ALAN HAUGHTON.

and also sang a bass solo, "The Old Chisholm Trail." Preceding Mr. Fox's songs, numbers by Goetze, Franz, Tosti and Buzzi-Peccia were given. The concert was under the auspices of the Llano Historical Society and drew a large audience. GENEVIEVE M. TUCKER.

## OLD-TIME PROGRAM GIVEN

Carthage Mendelssohn Choir in Annual  
Concert—Recitalists Attract

CARTHAGE, ILL., March 28.—The Mendelssohn Choir, Eve Runyon, conductor, gave its annual spring program in the form of an "Old Time" Concert, as part of the centennial celebration of Hancock County. The fifty members were attired in the style of 1860, and old songs and ballads were enthusiastically received by an audience of 700 persons from all over the county. Accompaniments were played by Velna Reed and Elizabeth Runyon, pianists, and Lyle Atkins, violinist.

Bruno Esbjorn, violinist of Chicago, appeared in recital in Trinity Lutheran Church. He gave an excellent performance. Elmer Hanke was an able accompanist.

The Carthage College Conservatory presented the following students in recital: Marjory Eggers, Carl Wallander, Elizabeth Aldrich, Adele McAdams and Clara Griffin, vocalists; Willabel Tanner, Clara Englehart and Emmaretta Welch, pianists; Florence Palmer, organist, and Mildred Lind and Iola Casburn, violinists. Accompaniments were played by Helen Hackemack.

The seventh student recital of the College Conservatory had as its closing group the graduation piano program of Helen Griswold.

The faculty of the College music department appeared in concert on March 19. Solos were given by Mabel McMurry, contralto; Elmer Hanke, pianist, and Esther Peterson, violinist, and trio numbers by Miss Peterson, violinist; Mr. Hanke, cellist, and Lois Hanke, pianist.

EVE SIMMONS RUNYON.

Sophie Braslau, contralto, will make her first appearance in Berlin in a series of two recitals to be given in the Beethoven Saal on May 25 and June 4.

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# Coloratura Art Is as Vital Today as in Glorious Past

WHETHER the noble art of florid singing, as it existed in the days of the older Italian operas, has been doomed by the music drama's advent, many modern writers pen cadenzas fully as intricate. In the accompanying interview Lucy Gates, coloratura soprano, makes a plea for this branch of vocalism.



AFTER all, coloratures must live!" says Lucy Gates. "I heard someone say recently, 'Why coloraturas at all?' so I quoted the *March*

Hare at them and replied, 'Why not?' Miss Gates, despite the fact that she appeared in leading coloratura rôles in European opera houses and made her first operatic success in America in the difficult part of the *Demoiselle Ulich of Linz* in the first American production of Mozart's "The Impresario," does not confine her vocal activities entirely to florid operatic parts and usually eschews coloratura arias in her recitals. She is too well-rounded an artist for such a method of procedure.

"Many people seem to think," Miss Gates says, "that coloraturas should all get off the earth! That's what I mean when I say that coloraturas must live. We've as much right to musical existence as any other type of singers."

"It's not that I think coloratura is the be-all and the end-all of singing, but I do think that every voice from the highest soprano to the deepest bass should be able to execute *fioriture* with crispness and agility—the lower voices with less speed perhaps than the lighter ones, but they should do it none the less."

"There may be persons who will be surprised at such a statement and who will at once quote me as advocating the study of *Lucia* and *Queen of the Night* for *bassi profondi*, but these same persons can carry their surprise a step further when they learn—if they do not know it already—that many of the older



LUCY GATES

Photo by Mishkin

American Coloratura Soprano, Who Has Won a Leading Place in Concert and Opera. Miss Gates in the Accompanying Interview Makes a Strong Defense of Florid Singing, Which Threatens to Be Displaced by the Style of Dramatic Music in Vogue Today

operas have trills and other vocal ornaments indicated in the bass parts as well as in the upper ones. It is not above twenty years since Plançon was singing trills when the occasion called.

"There isn't any reason for dwelling upon the decay of vocalization as a fine art. All that ground has been gone over too many times. But, conversely, the attitude of the singer, and more especially of the critic, and musicians generally and instrumentalists in particular, has reacted upon the mind of the public so that at the present time it is more or less the fashion to decry coloratura."

## Dramatic Coloraturas

"This, however, is throwing out the baby with the bath. There was certainly a time when coloratura absorbed the attention of singers and drove from the boards all dramatic singing, but that was merely a phase. Mozart and Gluck were there before and Wagner and Strauss came after."

"Is it necessary to point to two of the greatest Wagnerian sopranos of modern times, Lilli Lehmann and Lillian Nordica, and remind people that they not only started their careers as coloratura sopranos, but after years of Wagnerian rôles still sang their *fioriture* as well as ever?"

"Lehmann's record of 'Sempra Libera,' made when she was sixty years old and had sung practically nothing but Wagner for twenty years, sounds as if it were made by a girl of eighteen. Nordica, after ten seasons of Wagner and other heavy dramatic parts, substituted at the last moment for Sembrich in Washington in a performance of 'Traviata' and sang superbly."

"What I advocate is Technic for Everybody. If you can sing 'Non mi dir' impeccably, you need have no fear of 'O Patria Mia'; but this, alas! does not work the other way about, and many sopranos who make magnificent *Aïdas* would be pretty bad *Donna Annas*."

"Understand, please, that I do not advocate heavy dramatic rôles for sopranos with light voices. All the world

knows that Melba nearly wrecked her beautiful voice by singing *Brünnhilde* in 'Siegfried,' although she gave only one performance of it. Patti also sang *Aïda*, though with no conspicuous success."

"But there is no reason why a dramatic soprano should not have the technic, at least, for lighter rôles. Do you remember the furore caused by Destinn's coloratura in the 'Trovatore' revival in 1915? And have you heard Rosa Ponselle trill and sing rapid scale passages in 'Ernani'? There are two examples of what I mean in contemporary singers."

## Instrumental Offenders

"After all, why cast aspersions on poor coloratura sopranos when pianists and violinists get by with equally flagrant technical exhibitions? Much of Chopin and pretty nearly all of Bach are exploited nowadays merely for technical display; and as for violinists, it seems to me that they are the worst offenders of all, far worse than we poor sopranos. Isn't there a cadenza in every violin concerto, which practically gives free rein to the performer?"

"And on practically every violin program, and on many a piano one, isn't there a very generous number of virtuosity pieces that have no interest except to show off what the player can do?"

"But let a singer try anything of the kind, and see what happens!"

"The truth of the matter, as I see it, is something like Aesop's fable about the fox that had its tail cut off. Florid singing is difficult to do; it takes time to acquire, for the development is slow and the practice itself so dull. Consequently, singers have shown a growing disinclination to go in for it, their singing has suffered and, consequently, composers have drifted away from operas with coloratura passages in them."

"After all, you know, operas are more or less made for individual singers or for a prevailing type of singer, just as plays are made for actors. If there had been no Richard Burbage there would probably have been no *Hamlet*."

EVERY voice from the highest soprano to the deepest bass should be able to execute *fioriture* with agility, Miss Gates believes. "There is no essential incongruity between coloratura and dramatic singing," says the soprano, who advises singers of florid music to study Brahms and Schumann. "Technic for everybody" is her prescription.

You might pursue this idea a long way both in operas and plays and cite Aloysia Weber, for whom Mozart wrote the rôles of *Queen of the Night* and *Costanze*; Coquelin, for whom Rostand wrote *Cyrano*, and so on *ad infinitum*.

## Rule Works Both Ways

"Only poor rules work one way, and I believe that singers who have naturally light, flexible voices, should school themselves in singing not only music of light proportions, but the lighter dramatic things as well. Any coloratura could profit by a searching study of Brahms, Schubert and Schumann. The trouble about most coloratura sopranos is that they think all that is necessary is just to make trills and roulades and then ignore the song literature which requires a study of interpretation and real research to find out the spiritual meanings of the music as well as of the words."

"There is no essential incongruity between coloratura and dramatic singing and no reason why the same singer should not do both, barring the fact that light voices should not attempt heavy rôles. Equally, there is no reason why coloratura sopranos should not make their dramatic passages really so."

"Take, for instance, the excruciatingly difficult *fioriture* in Mozart's 'Die Entführung.' They have a real dramatic point and should be sung with dramatic emphasis if singers would only take the trouble to do it. *Donna Anna* in 'Don Giovanni' has some of the most difficult coloratura passages in all music to sing, and yet the rôle is essentially a dramatic one."

"Similarly, there are florid parts in opera which might be given compelling dramatic interpretations. In the Mad Scene in 'Lucia,' for instance, the music is more melodious than dramatic and there are cadenzas that superficially might be, and alas, generally are, sung merely as 'show pieces.' But I firmly believe that any coloratura soprano who would read Scott's description of this scene and model her operatic interpretation closely upon it could make it one of the most grippingly dramatic ones in all opera."

"The truth of the matter is we live in a superficial age. It is our tendency in these highly organized days to learn things at a glance or else say 'It can't be done!' The slow plodding practise that is necessary to acquire agility in singing seems quite out of the question for the average singer of today. If they only realized it, by developing themselves in more than one direction, they would be opening up that many more fields of activity."

JOHN ALAN HAUGHTON.

## American Contralto Hailed in Opera in Cities of France

Harriet McConnell, American contralto, has recently been heard with outstanding success in France, according to word received in New York. Miss McConnell is on tour with the Paris Opéra, making her début in "Hérodiade" in Tourcoing on March 8. She has since been heard as *Dalila*, *Amneris* in "Aïda," and *Azucena* in "Trovatore," singing in Lille, Bordeaux, Dijon and other cities. She will return with the company to Paris, where she will be heard this spring. Miss McConnell is a native of Logansport, Ind., but makes her home in New York. She was scheduled to make her operatic début last fall, but was prevented by a serious illness, from which she is now fully recovered.

## Denver Honors Its Music Folk in "Home-Coming" Concerts

DENVER, March 28.—An unofficial "Home-Coming" week for Denver musical celebrities was recently held. Jeannette Vreeland, soprano, made her first local appearance since attaining fame in the concert world. More recently, Paul Whiteman and his orchestra gave the "home-folk" an opportunity of judging the merits that have brought about his appeal as popular leader in a concert on March 13. In the audience that packed the Municipal Auditorium for the latter event were many old residents who knew him when a boy, but no one, listening to the thunders of applause which followed almost every number of the program, could doubt that the prophet sometimes "hath honor in his own country." Apparently in the happiest of moods, the conductor added extra numbers generously, smiled broadly and in a neat little speech expressed his joy at being "back home." Mr. Whiteman and his orchestra were met upon their arrival at Union Station by a delegation including his parents and sister, Mayor Stapleton, Manager Oberfelder and a volunteer band of 100 local musicians, who were anxious to honor their former associate in local orchestral activities. Manager Oberfelder presented the Whiteman Orchestra in three concerts, on Friday and Saturday nights and Saturday matinee, to accommodate all the Denverites who desired to attend.

J. C. WILCOX.





**Among the Missing—Lamentable Case of a Young Lady with Operatic Aspirations—Ambitious Symphony Project in Portland, Ore.—A Mysterious Foreign Authority on Songless Opera—When a Proxy Got an Absent Baritone's Laurels—Visiting British Educator Gives Terse Interview—A Western Impresario Views Radio Music—Important Relation of Music and Literacy—Censorship Terror Wanes**

Dear MUSICAL AMERICA:

A fifteen-year old violinist's disappearance was reported to the police—and newspapers—last week. The grizzled Police Sergeant sniffed as he listened over his 'phone:

"Boy violinist missing, eh?—violinist—not a pianist? Fifteen years old, eh? Say, he's starting young, isn't he?"

"You won't mind, you say, if we give out the story to the newspapers? Real nice of you—say, what's that I hear, lady, a violin playing in your room? The baby brother of the missing gee-nee-us, you say? Uh-uh!"

"What's that? A what? O-o-h, his stratty-various is missing with him? O-o-h, a S-t-r-a-d worth \$25,000? Uh-uh! Alright, lady, I'll report that end of it to the Lost Automobile Bureau. Goo' bye, lady."

"Say, Mike, 'nother musical gee-nee-us missing. That makes thirty-eight of 'em this week—kind of slow so far."

Here is a piteous letter I have just received:

Dear Mephisto:

Please help me. I am a little American girl, born in Hoboken of ancient Chicago ancestry.

For two years and eight months I have studied singing with Mme. Jiminy-Cricketts. She says I have a wonderful voice; my parents, my sisters and my boy friend agree that I have a great future. I always get a whole lot of beautiful bouquets at the musicales Madame gives in her recital every month.

Tonio, the gentleman who delivers fuel to our house, admits that I have the most beautiful Italian pronunciation—I sang "Caro Mio Ben" for him—and everybody else tells me the same. I think I have a natural gift for languages. I can read any menu-card right off—just like that!

But, oh me, dear Mephisto, what can a poor girl do with her God-given gifts in our country? I must tell you of my terrible experience.

Two weeks ago I went to the Metropolitan for an audition. I have been listening to opera for two years and eight months, and so naturally I know something about it.

I knew that I could sing and act as well as anybody on the Metropolitan's stage; it was just a matter of getting a hearing with Mr. Gatti. Of course, I knew that all sorts of influence were necessary to get this hearing; my teacher often told me how perfectly impossible it is to get the Metropolitan to listen to young American singers. My teacher frequently told me the story how she herself had fooled Mr. Gatti by refusing to join his old opera company. So you see, I knew all about the awful situation.

But I was not afraid. My people who

came over on the Mayflower and settled in Jersey were not that kind, so I would not let myself be scared by any foreigners.

So I walked into the funny little offices of the Metropolitan, determined that here was one American girl who would not be turned down.

I almost bumped into a thin, authorish man with a flowing tie and a smelly old pipe. He was very nice, at least he seemed to be, for I knew, of course, he meant me some harm, even if he did speak a very good English. Someone called him "Beelie."

I kept him at a proper distance, for I know the wiles of these foreigners; besides, I remembered how somebody in the same office had once acted real nice-like to Madame and then chased her around with a knife and an axe when she refused to sign a contract with him.

This "Beelie"—some Italian or Russian or Frenchman made up to look like a real American—asked me what I wanted and I told him I wanted an audition—only I said "au-dee-ci-on" in the right accent so that he could understand me.

Then he started to get out a teapot and make tea.

I looked at him and the three other men in the office, for I knew these foreigners were up to something. I wanted to scream, but just then a large gentleman with a black beard came in.

"Beelie" said something to him in a strange tongue; I could not understand what he said, because none of the words he used are contained in any of my twenty-two (22) arias.

The big man smiled at me and said to me, "So you would like an audition?" And I was just going to give it to him back quick, "Yes, and I'd like to see you stop me!"—but I didn't.

I simply said, "Yes, I would like an engagement."

The next minute I was led upstairs, with three men and another girl.

I watched them carefully. When we reached a room in which there was a piano and a man sitting down at it, I knew I was in the midst of a plot.

I knew perfectly well these foreigners were afraid to refuse me a hearing; they doubtless knew that I was a pupil of Madame's—she told me so herself later on.

I sang an aria for these men. I was feeling fine and my voice was wonderful, if I do say it myself. At the end the big man looked at me in surprise. Then he told me he would give me a letter to the Metropolitan's school, in which they trained singers.

I pulled myself up and told him straight that I had studied for two years and eight months, three lessons a week regular. I gave it to him for five minutes, telling him just what I thought about all foreigners and their ways.

"Why don't you go back to your own country?" I asked him, but he wouldn't say a word.

I was about to sail into the lot of them with my umbrella, when I thought: "No, I'll fix them in another way!"

So I went right to Madame and told her how I had forced them to give me a hearing and how they had insulted me terribly. Madame told me that she would never, never give Easton, Whitehill, Gigli, Martinelli, Scotti and those other singers any more advice when they ran to her for help.

"I won't help these foreigners again," she said firmly, and I know she means it. She also promised she would speak to the general managers of the Chicago Opera about me. She knows all eighty of them intimately.

What can a poor girl do, dear Mephisto?

Faithfully yours,

A HEART-BROKEN BLONDE.

New York, March 30, 1925.

P. S.—Since writing the above I have been to see Prof. Snookus, the head of the John True Musical Foundation. The Professor is a perfectly wonderful gentleman. He called in a phrenologist, an astrologer and a chiropractor, and they decided that I should become a tympani-player instead of an opera star. I am now catching the train for Wolf Gulch, Arizona, where the Foundation has opened its new Academy of Tympani-Playing. Bye-bye!

I hear encouraging reports from Portland, Ore.

It seems certain Portland will expand her Symphony Orchestra, which has

given nine or ten excellent programs each season, thanks to the devotion and ability of the leader, Carl Denton. The idea at present is to call in a conductor of prominence who will make the orchestra one of the ranking symphonies of the country.

I think the recent appearance of Theodore Spiering as guest conductor in Portland has an important significance.

Spiering created a powerful impression, if I can credit various reports which come to me from leading Portland authorities, so it looks as if Spiering is viewed with favor.

But I am cautious.

So many factors enter into a matter of this kind that I refuse to make any predictions whatever.

Theodore has been an influence in American music for more than thirty years; at least, this fact should not be held against him.

Personally, I think Theodore deserves credit for not growing a longer beard, making his name over into, say, Spieringoffskyavitsch, and otherwise disguising the lamentable truth that he was cradled in our own fair (but somewhat suspicious) land.

I had just masqueraded a voluble foreign visitor into small but convenient pellets and was about to pulverize further his useless person, when I discovered the truth. I apologize to the gentleman and hasten to restore him to human semblance.

To start at the beginning, all the New York dailies printed expansive stories last week dealing with the startling art theories of an "eminent European pedagogue."

This gentleman landed and, simultaneously with stepping off the gangplank, issued lengthy statements concerning opera.

The burden of his remarks was that singing, after all, was not necessary to opera; the orchestra was sufficient unto itself.

Coming from a learned authority, such a declaration would invite some attention.

I looked into the matter.

I am still investigating.

So far, I have not succeeded in establishing the high standing of this "renowned European pedagogue."

So I apologize for even beginning an argument with the gentleman.

As it is, I presume the gentleman will be conductor of a big symphony orchestra or head of some important American school within a few weeks. A "distinguished European musician" who has such an agile mind and such a flair for publicity is liable to do anything with us poor little lambs.

In the meanwhile Mr. Gatti-Casazza need not disband his singers nor augment his orchestra.

Schützendorf was an astonished man Sunday night at the Metropolitan's weekly concert. At the conclusion of the "Evening Star" aria from "Tannhäuser" the singer received an ovation which was, frankly, rather out of proportion. He has sung the aria better on many occasions, but no difference, the audience went hard at it and made the old rafters tremble.

Then I learned something.

Lawrence Tibbett was down on the program for the same number, but for some reason the American baritone could not sing so Mr. Schützendorf was substituted.

Plainly, the listeners thought they were applauding young Lawrence.

I wonder what it was Mr. Schützendorf said when he whispered something to the orchestra men as he bowed to the tremendous applause?

I think he said sweetly, "The blessed angels think I am Herr Tibbett—what a joke on me!"

Sir Hugh Allen, the eminent British musical educator, has the reputation of being an outspoken gentleman. Every now and then the cables waft us some new story of Sir Hugh's utterances. He must be a picturesque personality; in fact, I believe he is responsible for some of the mad innovations at Oxford and the Royal Academy of Music of England.

Only a relatively few years ago, you know, Grieg's compositions were admitted after a long ban against them on the grounds of radicalism, atheism, prohibition, or something like it.

Today it is possible for a Royal Academy music student to play or sing Grieg

without being hanged and quartered on London Bridge. I believe Sir Hugh has been responsible for brushing away some of the cobwebs. If I wrong him I shall apologize next week.

Anyhow, Sir Hugh spared nobody's feelings in America when he arrived last week. He said without equivocation, if I may believe my *Times*, that Stokowski is the foremost conductor in America, that Mengelberg is the most interesting Strauss interpreter, that Weingartner is the best Beethoven exponent.

Sir Hugh, you see, is a blunt gentleman, a straight-shooting, 'fraid-of-nothing fellow, as the desperadoes of wild West New York phrase it.

It is easy to predict Sir Hugh does not intend to make guest appearances with our ten or twelve American orchestras.

It will be good news for friends of chamber music to learn that the Lenox String Quartet will not disband.

I told you last week about the resignation of Sandor Harmati and his interesting plans, and this week I can tell you on the assurance of Miss Evelyn Hopper, the manager of the Quartet, that the ensemble will soon decide on a new violinist.

Providing all the four players are not offered conductorships, the Lenox Quartet will do business as usual!

The pioneer impresario of the Pacific Coast, L. E. Behymer, points out that the radio frequently misrepresents musical artists, on account of the inability of 92 per cent of the listeners-in to adjust their instruments properly.

As Governor Behymer says (speaking of a recent attempt to broadcast opera) "the dramatic voice can carry far better than an orchestra which is 24 feet away from the chorus, with the chorus eight feet above the level of the orchestral players."

"Most of the orchestral music is lost up in the ceiling, while a good deal of the choral tones go up into the rafters of the gridiron." This description tells the whole story.

Nor has a method been devised to broadcast organ music, nor yet an orchestra, without robbing the score of many vital tonal colors.

I heard the radio program of a distinguished baritone last week, a singer who has one of the finest voices extant. The receiving-set, as excellent an instrument as is possible to get, completely altered the noble quality of this voice. Doubtless he sang as beautifully as ever—in fact, I know he was in prime condition—but will his radio program bring him any new glory? I think not.

The State Legislature of Tennessee has enacted a law which prohibits the teaching of Darwinism and similar scientific notions in State schools and universities.

Like Mississippi, Tennessee sticks to good old Papa Haydn and his "Creation."

I know the many cultured musicians in Tennessee will laugh at this Haydnizing of their schools, but plainly, troglodytes have the whip-hand today, we shall not hold these good people responsible for the ignorance of their politicians.

What has education to do with music? A great deal.

I can show you that a community which neglects education will have small interest in music or the other arts.

I invite you to scan the illiteracy standing of the various States and work out the problem for yourself.

You will find that the States with the greatest number of illiterate citizens are the States which pay the least attention to music.

I do not want to be unkind and name these States, because this would do unintentional harm to the fine musicians and citizens who are obliged to live within the areas of darkness.

For that matter, our country as a whole has an over-large number of illiterate citizens. Our nation lags 'way behind other lands with its glaring 6. of illiteracy. France is one grade ahead of us with 4.9; England and Wales, the home of fine choral singing, has only 1.8. Denmark and Germany can be proud of their records, only .2 of illiteracy.

Nor can we blame the foreigner for

[Continued on page 9]



## MEPHISTO'S MUSINGS

[Continued from page 8]

our poor standing as a nation; of the 4,931,905 illiterates 3,000,000 are native-born Americans.

Fortunately, our educators are examining the weak spots in our system and are laboring to improve conditions. Ignorance and discord, or lack of music, are synonymous.

Music and enlightenment go hand in hand.

Where music thrives you will find thoroughly alive, informed human beings.

Every time a new department of music is added to a school or college the friends of light and music have gained another victory.

I have already quoted the viewpoints of Dr. Charles W. Eliot, President-Emeritus of Harvard, and the presidents of other universities. I would remind you that Dr. Claxton, head of the United States Department of Education, told your readers some time ago that music is one of the most vital studies, ranking after the three Rs.

I know of only one university president in the land who has no sympathy with music or musicians, and this gentleman has long been the laughing stock of Americans who belong to the civilized majority.

\* \* \*

Common sense is being restored to the throne in New York. The Police Department has decided, after conferences with the clergy and others, not to censor all the plays. This decision and the killing of the attempt to censor all books, means that opera librettos are safe, anyhow until after the next election.

To give you an idea of the absurdity of censorship, I would point out one little incident.

Five hundred ministers were invited to see a play recently, with the view of possibly eliminating certain portions. But the 500 clergymen saw nothing objectionable.

But up in Worcester, Mass., the local play jury of twelve persons saw the same play and found part of it censurable.

Which illustrates Spencer's—or was it Dr. Frank Crane's?—dictum that morality is a matter of geography—like science in our own Kentucky, Mississippi and Tennessee.

\* \* \*

That celestial music pealing through the ether last Monday night was of mundane origin despite any belief to the contrary.

As a matter of fact the music originated in the city of seven letters, beginning with D and made famous by Henry and Ossip.

One hundred harpists played together for this ethereal program, with Carlo Salzedo conducting the angelic host. The unusual aerial concert was broadcast to celebrate the opening of the harpists' national convention.

If you want a pleasant hour, inform some harpist friend quite casually that the harp is not as popular as the piano or violin as a recital instrument.

Don't try this, however, unless you carry heavy insurance, are well armed with arguments, and are prepared in the end to be converted in the face of your harpist's dialectics and eloquence.

\* \* \*

Some musical statistician once computed that musicians are a long-lived, hardy race, especially singers.

I believe he arrived at his conclusion by examining the ages of all the famous singers of the past couple of centuries. The general rule seems to be that to get rid of a singer you must take a club or a barrel of gunpowder.

I was reminded of these cheery figures the other night in the Metropolitan foyer when I saw Walter Damrosch sauntering through the serried ranks of boiled shirts.

Jaunty, debonair, Walter looked years younger than he is (without referring to a lexicon I could not guess his age) and, most important, Dr. Walter wore his habitual expression of alertness and aliveness. This attitude of interest toward life, not only music, is the secret of his youth, I suppose.

The gossamer opera of "Pelléas and Mélisande" was given on that evening—March 27—to be specific.

"Just forty years ago tonight," remarked Walter, "I conducted a concert in this very opera house—" Before he

could say more, he was caught in the strong tide of the foyer and dragged out of my reach.

\* \* \*

When I first told you of the re-making of a dozen standard operas by the Soviet Government of Russia, there was some shaking of heads.

But I see you have published a full account of this remarkable exploit of the Russian Soviets; *Lohengrin* converted into a Harvard American Red Cross aviator; *Faust* made over into friend Harry, a motion picture star—which is, I submit, the grossest insult to which Goethe's physician could be subjected.

Direct grape-vine cables and my own private radio system now bring me more tidings of these fascinating operas. Some devoted souls are now devising ways and means to produce one or more of the sovietized works.

I can't decide if these artistic persons are Bolsheviks who have disguised themselves by removing their beards, or, if they are wily White Guards who detect a sure way of blasting all hopes of American recognition of Russia.

I suspect the latter.

Anyhow, if the improved operas are produced, I want to be present in the front row on the first night, if only to peep at *Escamillo* who now wrestles other huskies instead of teasing defenseless bulls, says your

*Mephisto*

NOTED BRITISH MUSICIAN  
AMONG WEEK'S ARRIVALS

Sir Hugh Allen Visits America En Route to Canada—Many Artists Sail for Summer

Among the incoming ocean passengers last week was Sir Hugh Allen, director of music at Oxford University and director of the Royal College of Music, London, who arrived on the Mauretania on March 27, on the way to Canada, where he will study the musical development of the Dominion. During his stay in the United States, Sir Hugh said he would visit Rochester, N. Y., to observe the work done at the Eastman school of music, where his countrymen, Albert Coates and Eugene Goossens, have been active as conductors of the Rochester Philharmonic.

Sir Hugh, when interviewed upon his arrival, prophesied a "tremendous progress" for this country musically if America would give its own composers opportunity and not be so greatly influenced by European music. He instanced the English younger school of composers who are basing their work upon native folk material. Among other interesting remarks made by the visitor was a negative evaluation of jazz, which he said was fascinating in rhythm, but unoriginal in content.

Other incoming voyagers included Maria-Selma, American operatic soprano, who returned on the Paris on March 24, after fulfilling engagements abroad.

Ninon Romaine, pianist, arrived for a concert tour of the United States, on the Antonia on March 23.

Elsie Southgate, English violinist, in private life Lady Odin-Pearse, came on the Lancastria on March 18.

Among those sailing by the Duilio on March 26 was George Copeland, pianist, who recently played the incidental piano score in a production of "Pierrot the Prodigal" in New York.

H. B. Tremaine, president of the Aeolian Company, and his family, also sailed on the Duilio for a European vacation.

Ruth Deyo, pianist, was a passenger on the outgoing Presidente Wilson on March 24.

## Albany Club Orchestra Makes Début

ALBANY, N. Y., March 28.—The final meeting of the season of the music section of the Woman's Club of Albany made a feature of the first appearance of the club orchestra in novelty numbers arranged by Mrs. Carl W. Haefner and Mrs. Russell Carter. Olive M. Fitzjohn sang soprano songs, accompanied by Mrs. George D. Elwell. Mary F. Ades gave a piano lecture recital at the clubhouse earlier in the week.

W. A. HOFFMAN.

Advanced Musicians in Mexico  
Use Quarter-Tones and New Notation

REMARKABLE things are being done with music in Mexico, according to Adolf Schmid, conductor of the Pavley-Oukrainsky Ballet, who recently returned from a highly successful tour of the country of the Aztecs. Quarter-tones and even eighth-tones are being used entirely in compositions for voice and orchestration by Julian Carrillo and his pupils, who compose an orchestra. Mr. Schmid was in Mexico City at the time that the first concert by Carrillo and his instrumentalists was given in the Teatro Principal.

"Having arrived at the theater a short time before the concert, I went up on the stage where the men were tuning up, and 'sniffed around,'" relates Mr. Schmid. "There I saw several instruments of a kind that I had never laid eyes on before, as well as some with which I was familiar. Among the former was an instrument called an 'arpacitera' or, literally, harp-zither, which was being tuned in quarter- and eighth-tones—by a blind man, because of his extraordinarily acute hearing perception. There was also a Russian-looking double-bass."

The system of notation based on that of Guido d'Arezzo with which we are familiar has been discarded by Carrillo and his disciples. In its place are used sheets of paper without staves, single lines being drawn upon them and numbers written on each line to correspond to our notes. Numbers written over the line are above middle C and under the line, below. A sign near the number designates its value.

About the music itself Mr. Schmid is most fervent in praise. "It was marvelous," he exclaimed, "without dissonance, and utterly new in effect on the listener. It was like nothing that I had ever heard before and yet, because of the perfection of the new system, it was at all times logical and pleasing to the ear."

## Cross Fingering

The program included a Prelude and a Capriccio for guitar by Rafael Adame, performed by the composer; two melodies by Elvira Larios, "O Salutaris Hostia" by Soledad Padilla, and five compositions by Mr. Carrillo. All the composers are pupils of Carrillo and spend three and four nights a week experimenting with the new forms. By diligent study of their instruments and infinite patience the players of wind instruments have succeeded in devising a system of intricate cross-fingering which takes the place of the actual quarter-tone instruments, not as yet perfected. Quarter tone instruments of brass have been made by Refugio Centeno, trombonist, and are used in the orchestra.

## An Interesting Career

"Carrillo himself has had an interesting career," says Mr. Schmid. "He was born near Vera Cruz of a family of pure Toltec blood. When he was six, a strolling musician who played the violin and guitar was asked by the village priest to remain in the town and play in the church for the chorus. Young Carrillo was attracted by the talent of the player and joined the choir, and when the musician became restless and left the town to travel, the boy followed him."

"The two wandered about Mexico for some time, until the boy's gifts attracted the attention of President Diaz, under whose sponsorship Carrillo was sent to Europe for musical study. In Leipzig he studied theory under Jadassohn and Richter and, later, conducting under Arthur Nikisch. In Brussels he became a violin pupil of César Thomson, and traveled through the Continent, visiting Paris, Berlin and many other cities."

"In 1915 Carrillo came to America and conducted the American Symphony Orchestra as guest in his own symphony in D at Aeolian Hall, New York, in January of that year. Returning to Mexico, he was appointed a professor of the National Conservatory in Mexico City and was later made director of that institution, a post which he has resigned in order to devote all of his time to composing and experimenting in the new field."

Mr. Carrillo has nearly completed an opera, "The White Woman," written in quarter-tones with an action centering



Adolf Schmid, Conductor of the Pavley-Oukrainsky Ballet

about the volcano of that name. It utilizes old Aztec themes. "He believes," says Mr. Schmid, "and, I think, truly, that the future of music depends largely on this new tonal art. I am looking forward with great interest to the time when Mr. Carrillo and his choir and orchestra may come to this country and amaze us with the importance of their accomplishments."

WILLIAM SPIER.

Falla Opera Scheduled for  
Metropolitan Next Season

IN addition to the list of possible revivals and novelties to be given at the Metropolitan next season, published in MUSICAL AMERICA last week, Pitts Sanborn, in the *Telegram-Mail* says that Manuel de Falla's "La Vida Breve" will be produced. "La Vida Breve" is Falla's first opera and has had considerable success in the principal opera houses of France and Spain. Since Falla has become recognized as one of the foremost contemporary composers and his concert pieces have attained popularity in America, the Metropolitan would naturally consider his work in its search for novelties. Mr. Sanborn, in his predictions for the next season, states quite definitely that this work will be done. Other novelties scheduled for the Metropolitan, as stated in MUSICAL AMERICA, are Stravinsky's "Chant du Rossignol" and Giordano's "Cena delle Beffe."

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# LHEVINNE

*His most telling effects gave the impression of wonderful silver-point etchings in tone.—N. Y. Times, Jan. 13, 1925.*

he brings to his touch the lyric beauty that is associated with the flowing fluency of the ancient Grecian modes.—N. Y. Telegram, Jan. 13, 1925.

a performance lovely in its chiselled perfection of phrase, its delicate proportion and its feeling for the essential simplicity of the music.—N. Y. Telegram-Mail, Jan. 13, 1925.

it is quite safe to say that he never before has played so beautifully.—N. Y. Sun, Jan. 13, 1925.

Most of the listeners that heard Josef Lhevinne last night left Carnegie Hall with deep mutters of rebellion that this singularly triumphant recital should be his last for the year.—N. Y. World, Jan. 13, 1925.

Lhevinne was welcomed by an audience that filled Orchestra Hall.—Chicago News, Feb. 2, 1925.

The many shades of tone color . . . that Lhevinne drew from the piano were amazing . . . at the conclusion of the regular program he began on a second recital of encores.—Chicago Post, Feb. 2, 1925.

His poetic feeling for the quality and the shape of a phrase was unfailing.—Chicago Journal, Feb. 2, 1925.

His fingers fairly float across the keyboard, petting the keys with an angelic stroke that no one but himself could emulate.—Ft. Wayne News Sentinel, Feb. 12, 1925.

this artist puts his very soul into the keyboard, painting his notes until they spring triumphant into the air in exquisitely painted tone-pictures.—Ft. Wayne Journal Gazette, Feb. 13, 1925.

He plays with velvet tipped fingers.—Toronto Mail & Empire, March 12, 1925.



## *In Joint Recital with Mme. Rosina Lhevinne*

The dual piano numbers were rare exhibitions of two artists co-ordinating in the production of a single object of beauty.—Ft. Wayne News Sentinel, Feb. 12, 1925.

The two visiting artists almost ran away with the concert!—Toronto Globe, March 12, 1925.

Both players figuratively took the audience by storm! . . . They have the art of making the instrument a thing of harp-like delicacy, and in ensemble the two pianos seem to become four times more beautiful than one alone.—Toronto Eve. Telegram, March 12, 1925.



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## IN RECITAL

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a singer of unusual vocal range, and skill in delivery, and an artist of striking interpretative gifts. . . . He held his hearers at all times and won applause in exceptional volume.—*American*.

His singing is intelligent and expressive, with climactic passages made amply dramatic.—*Herald Tribune*.

the ovation he received in opera was repeated by the large and friendly audience in the big concert auditorium.—*Telegraph*.

an evening of vocal mastery, admirable diction and a veritable spectrum of dramatic color.—*Telegram Mail*.

The young baritone's good method, beautifully clear diction and beautiful tones lend themselves well to recital.—*Post*.

His tones were well produced, always fluid and liquid, and his voice was used with skill.—*Sun*.

Judging from the amount of applause which was showered upon him, he promises to be a very popular concert artist.—*Eve. World*.

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#### LONDON: MORNING POST

"... An excellent Beethoven player. ..."

#### BOLOGNA (ITALY): CARLINO

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## 'BUTTERFLY' SUNG BY PHILADELPHIA CAST

Guest Artists Heard Under Smallens—Players Assist Soprano

By H. T. Craven

PHILADELPHIA, March 28.—On a recent Thursday evening the Philadelphia Civic Opera Company gave its penultimate performance of the season in the Metropolitan Opera House. The bill was "Madama Butterfly," sung in English, and it is not extravagant to pronounce the presentation as one of the best offered here in some years. Paul Althouse was Pinkerton; Helen Stanley, Cio-Cio-San; Fred Patton, Sharpless, and Marie Stone Langston, Suzuki. Other rôles were taken by Edouard Lippe, Eleanor Leslie, Valentine Figniack, Theodore Bayer and Thomas F. Shay.

The homogeneity of the performance and sincerity of the acting, its lyrical assets and the commanding orchestral leadership of Alexander Smallens combined to emphasize with exceptional effectiveness the essential flavor of this opera. There was a capacity audience. Mildred Faas, soprano, one of the most gifted singers of this community, was

heard in a fascinating and highly original recital in the foyer of the Academy on Monday evening recently. The charm of her artistry and the clear-toned loveliness of her lyrical voice were on this occasion heightened by unusual instrumental accompaniments. She was assisted by the Schmidt Quartet, composed of Alexander Zenker, Irving Bancroft, Henri Elkan and William A. Schmidt; by Helen Boothroyd Buckley, pianist; John A. Fischer, flautist; Edward Raho, oboe and viola d'amore player, and George C. Krick, guitar player.

The works presented ranged from Bach to the intense modernity of Stravinsky and Poldowski. The venture of singing "Hark, Hark, the Lark" and "Trost in Thranen" to guitar accompaniment was perhaps questionable. Otherwise a notable sense of fitness and atmospheric consistency was preserved. Bach's recitative and aria from a "Wedding Cantata" and air from a "Birthday Cantata" developed a field of song rarely exploited. The singer was also heard to particular advantage in Rimsky-Korsakoff's "The Rose Has Charmed the Nightingale," Rachmaninoff's "Songs of Grusia," Ravel's "Trois Beaux Oiseaux" and "La Flûte Enchantée," Huë's exquisite "Soir Païen," Josef Marx's effective "Valse de Chopin" with string quartet and piano, and in a group of popular Spanish songs. In the last named the guitar setting was eminently right and appealing.

## Pilgrims Will Visit European Shrines

THE program of the Music Travel Club of America for next year promises to be the most interesting offered so far by this organization, it is announced. Howard Brockway is musical leader of the party again this year.

L. E. Behymer of Los Angeles is one of the founders of the club and is getting together a group from the West, which will sail from Montreal on June 27 and join the Eastern party, which leaves New York on July 1, on its arrival in Paris. Salzburg is omitted from this year's itinerary, as the Mozart Festival will not be held there this year. This is also the last year for the Bayreuth Festival, at least for a few years, and attendance there and at Munich promises to be large.

Starting in Paris, the party will go to Nice and Monte Carlo, to Milan, Genoa, Pisa, Rome, Florence and Venice, taking the party by way of Lugano and the Italian lakes to Lucerne and Zurich. Munich, Bayreuth, Nuremberg, Dresden, Berlin, Weimar, Eisenach and Frankfurt are to be visited, as well as Cologne and Brussels. London will be reached during Sir Henry Wood's Queen's Hall concert season, and the party is to arrive in America on Sept. 3.

A booklet describing this trip has illustrations by Philip Kappel.

The official cooperation of European governments and musical bodies and opportunities of meeting composers, artists, conductors and directors are features of the enterprise.

## San Francisco Children Must Attend Concerts

[Continued from page 1]

gram for the festival at a committee meeting in the St. Francis Hotel lately. Verdi's "Requiem," Schumann's "Pilgrimage of the Rose," Scriabin's "Poème de l'Extase," Mahler's Second Symphony and Brahms' Rhapsody are included on the list.

The Chamber Music Society of San Francisco, with Ernst von Dohnanyi as guest artist, recently presented Mr. Dohnanyi's C Minor Piano Quintet, Op. 1, and C Sharp Minor Sonata, Op. 21, in Scottish Rite Auditorium. Louis Ford, second violinist of the Society, collaborated with the composer in the Sonata. The strings were heard in a richly beautiful reading of the Beethoven "Harp" Quartet, and with Mr. Dohnanyi in his Piano Quintet. The last work is a striking one, containing much Hungarian racial flavor. The Adagio, with its viola solo, was especially beautiful.

Fritz Kreisler played with superb art to an audience of nearly 8000 in the Civic Auditorium recently. The program included Handel's A Major Sonata, Bach's Prelude and Gavotte in E, Lalo's "Symphonie Espagnole," Saint-Saëns' "Rondo Capriccioso," Mr. Kreisler's arrangement of the Largo from Dvorak's "New World" Symphony, Vice-President Dawes' "Melody," Debussy's "Girl with the Flaxen Hair" and many encores. Carl Lamson played the accompaniments.

Louis Persinger, assistant conductor of the San Francisco Symphony, appeared as soloist with that body in the Curran Theater, playing Cottenet's "Chanson Meditation," Monasterio's "Serenata Andaluza" and his own "Bagatelle." The orchestra gave the first public performance of a charming Ballet Suite by James W. Clokey, head of the music theory department of Miami University. The separate numbers, "Pan," "The Dripping Spring," "Twilight Moth," "The Moon Flower," "The Bat," proved delightfully atmospheric and cleverly

used with orchestral color. The "Flight of a Bumble Bee" from Rimsky-Korsakoff's "Tsar Saltan" was given for the first time here. Henry Hadley's "In Bohemia," Frederick Stock's arrangement of Dvorak's "Humoresque," Bizet's "Carmen" Suite, the "Prize Song" from "Die Meistersinger" and the ballet music from Borodin's "Prince Igor" completed the generous program.

Alice Seckels recently presented Royal Dadmun, baritone, in recital in the Fairmont Hotel in a program of songs by Moussorgsky, Liszt, Handel, Fauré, Grieg, Cyril Scott, Homer, Oley Speaks and others in one of the series of Matinée Musicales. Sigrid Prager was the accompanist. Katherine Vander Roest, pianist, was presented in recital recently in the St. Francis Hotel.

A survey of French music since 1900 was given with piano illustrations by Jeanne de Mare in the Borgia Room of the St. Francis Hotel. Composers selected for discussion were Erik Satie, Vincent d'Indy, Claude Debussy, Maurice Ravel, Gabriel Fauré, Emmanuel Chabrier, Paul Dukas and Alberic Maguard.

Hother Wismer, violinist, with Margo Hughes at the piano, was heard in the "Gesangscene" from Spohr's Violin Concerto, No. 8. Improvisation from the Hebraic Poem "Baal Shem" by Ernest Bloch, David's "Caprice at the Fountain" and the Dvorak-Kreisler Slavonic Dance in G Minor before the Pacific Musical Society in the Fairmont Hotel.

CHARLES A. QUITZOW.

## Cincinnati Conservatory Engages Mme. Carreras for Master Piano Class

CINCINNATI, March 28.—The Cincinnati Conservatory has announced the engagement of Maria Carreras, Italian pianist, for a master class beginning on June 20 and extending to Aug. 1. Mme. Carreras was heard here recently as soloist with the Cincinnati Symphony and created an exceedingly fine impression, resulting in her reengagement for next season and also for the special classes at the Conservatory. Marguerite Melville Liszniewska, who has continued her teaching at the Conservatory for several summers, will take a vacation this season, returning in the fall to resume her work.



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### Press Tributes from Coast to Coast

Beloussoff is an artist of high merit. He played with a beautiful tone, his technic was polished and his style finished.—*New York Herald Tribune*.

Mr. Beloussoff played superb 'cello. There was a broad sweeping folk quality in his big and colorful tone.—*Philadelphia Record*.

Of Beloussoff we may say that almost never has more musical and beautiful 'cello playing been heard here. In virtuosity he had no limits.—*Washington Herald*.

He plays with dash and spirit, and he is a master in the art of bringing the 'cello into the range of the violin.—*Pittsburgh Gazette-Times*.

His 'cello sang like the violin of Fritz Kreisler, and there was in his playing that poise, ease and that deep poetry which marks Fritz Kreisler at his best.—*St. Louis Times*.

Beloussoff, one of the greatest performers on the 'cello, delighted a vast audience with his interpretations.—*San Francisco Call*.

Here is a superb handling of a bow that draws the breath of life into the tone. His pianissimo is exquisitely pitched.—*Los Angeles Express*.

What Kreisler is to the violin, Beloussoff is to the 'cello. His appearance was a musical event of the first magnitude long to be remembered by those who heard him.—*Montgomery Advertiser*.



**Mr. Beloussoff will give three New York recitals in Aeolian Hall during the coming season of especial interest to lovers of music for the 'cello.**

October 15 . . . . . 'cello recital

December 10 . . . . . sonata recital with  
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## WOLFSOHN BUREAU ANNOUNCES SERIES

### New York to Have Two Courses of Ten Concerts Each Next Season

Following the success and popularity of the Wolfsohn subscription series of concerts at Carnegie Hall this season, in which leading concert artists were heard, the Wolfsohn Musical Bureau, Inc., is establishing a similar series in Boston, Philadelphia, Washington and a number of other cities next season. Plans for the series to be given next season in New York include provision, as this year, for moderate admission fees.

As a result of the demand for this plan of subscription series at prices ranging from \$5 to \$15 for the entire series of ten concerts, the Wolfsohn Bureau has arranged to give two series next season, one on Saturdays and the other on Sundays. The management has also slightly reduced the price of dress circle seats.

The artists to appear on the Saturday afternoon series and the dates of their concerts will be: Toscha Seidel, violinist, who will return from Europe for an American tour, Oct. 17; John Powell, American pianist and composer, Oct. 24; Louise Homer, contralto, Oct. 31; Josef Hofmann, pianist, Nov. 14; Mabel Garrison, soprano, who will return from a world tour, Nov. 21; Olga Samaroff, pianist, Jan. 2; Maria Kurenko, Russian coloratura soprano, in her New York debut, Jan. 16; Cecilia Hansen, violinist, Jan. 30; London String Quartet, in its only New York concert of the season, March 6, and Edward Johnson, tenor of the Metropolitan Opera Company, March 27.

The artists and organizations to appear at the Sunday afternoon series and the dates of the concerts will be: Margaret Matzenauer, contralto of the Metropolitan Opera, Oct. 25; Benno Moiseiwitsch, Russian pianist, returning to America for a tour, Nov. 1; Reinald Werrenrath, baritone, Nov. 8; Cleveland Orchestra, Nikolai Sokoloff, conductor, returning for a symphony concert in the Wolfsohn course by demand of subscribers, Dec. 13; Hulda Lashanska, soprano, returning to the concert stage, Jan. 3; the "S" Trio, a new chamber music organization, consisting of Toscha Seidel, violinist; Harold Samuel, pianist, and Felix Salmond, cellist, in ensemble and solo groups, Jan. 31; Alexander Brailowsky, pianist, Feb. 28; Charles Hackett, tenor of the Chicago Civic Opera, March 14; Mary Lewis, soprano, New York debut in concert, March 28, and Albert Spalding, violinist, April 4.

#### Mario Chamlee to Appear in Opera in Europe

Mario Chamlee, tenor of the Metropolitan Opera, has accepted a number of engagements in the leading opera houses abroad next season, and will sail for Europe early in the fall to make his appearance in opera on the Continent. He will return late in the fall for the opening of the Metropolitan Opera in New York. In the late winter he will return to Europe for more operatic appearances.

#### Vicente Ballester in Concert Work

Vicente Ballester, Spanish baritone of the Metropolitan Opera, has decided to devote more of his time to concert and recital activities. Mr. Ballester, who gave his first New York recital on March 29 in Carnegie Hall, has been widely heard elsewhere in concert and has sung with the Metropolitan and Chicago Operas and at Ravinia.

#### Akron to Have Wolfsohn Course

The Wolfsohn Musical Bureau, Inc., has announced the dates and artists to appear in Akron, Ohio, in the Wolfsohn course in that city. They will be Margaret Matzenauer, contralto, Oct. 13; Reinald Werrenrath, baritone, Nov. 17; Cecilia Hansen, violinist, Dec. 15; Olga Samaroff, pianist, Jan. 12; Hulda Lashanska, soprano, Feb. 16, and Edward Johnson, tenor, March 2.

#### Edward Johnson to Give Concerts in Tokio

Newspapers of Tokio, Japan, have announced that Edward Johnson, tenor of the Metropolitan Opera, will arrive there the latter part of May for a number of concerts. He will be accompanied by Elmer Zoller. The two artists will give

fifteen concerts in the Orient, three in Tokio, and one in Osaka. They will sail from Seattle on the President Jackson of the Admiral Oriental Line and after the Far Eastern engagements will continue around the world. Mr. Johnson will visit Florence next summer before returning to this country in October for his concert engagements and the new season at the Metropolitan.

#### Florence Austral Will Make American Debut at Cincinnati Festival



Florence Austral, Australian Dramatic Soprano

Florence Austral, Australian dramatic soprano, who has achieved a prominent place among the singers heard in the British Isles in the last few years, will arrive in this country shortly to make her American debut at the Cincinnati Festival in May.

The story of Miss Austral's rise to stardom is an interesting one, bridging the distance between a small town in the Australian hinterland to the London operatic stage in the short space of six years. In a recent interview in London Miss Austral stated that she had never known good music until 1914 and never heard an opera until 1918. She often sang ballads and little songs at charity and church concerts in her native town, but never thought of studying music seriously.

Then one day in 1914, in the spirit of fun, she entered the competition for the Ballarat Victoria. When Fritz Hart, director of the Melba Conservatory in Melbourne, who was the adjudicator, heard her sing, he immediately exclaimed, "You are a *Brünnhilde*!" "What's that?" asked the young singer, for she knew so little of Wagner and his operas that the heroine's name was strange to her. Today she has made one of her greatest successes in the rôle of *Brünnhilde* and is generally regarded as one of the greatest *Brünnhildes* of the English stage.

Although this will be Miss Austral's first visit to this country, it is expected that she will return next season to fulfill a series of engagements that is being arranged for her by the Wolfsohn Musical Bureau.

#### London String Quartet Visits Coast

The London String Quartet is visiting the Pacific Coast for a number of concerts, making an extensive tour from Los Angeles northward, and will fulfill Western engagements until late in April. After the Pacific Coast tour the quartet will return East and will sail from Montreal on May 2 for engagements in Europe, returning to this country in January, 1926.

#### John Powell Engaged for Buffalo Festival

John Powell, pianist and composer, has been engaged to appear in the All-American Music Festival to be held in Buffalo next October. He will probably play some of his own works on the programs.

Clarence Whitehill, baritone, who made a success in the part of *Golaud* in the Metropolitan production of "*Pelléas and Mélisande*" recently, has been engaged to appear as soloist with the St. Louis Symphony next season.

Harold Samuel, English pianist, whose Bach recitals have become popular, has been engaged to appear as soloist with the Friends of Music next season in New York.

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## VIRGINIA CLUBS HOLD SIXTH ANNUAL MEETING

Addresses, Election of Officers and  
Spalding-Benoist Concert Are  
Convention Features

ROANOKE, VA., March 28.—The sixth annual convention of the Virginia Federation of Music Clubs was held here March 17 to 19, at the Hotel Roanoke. A luncheon was given by the Thursday Morning Music Club, when addresses were made by Mayor Fishburn, Mrs. Baldwin, former president of the State Federation, and Florence Baird of Radford. Nan Bagby Stephens, third vice-president of the National Federation of Music Clubs, was present.

A banquet was held at Hotel Roanoke on Wednesday evening. The speakers on

this occasion were Dr. D. W. Daniels, president of Clemson College, S. C., and Miss Stephens.

The concert on Tuesday evening by Albert Spalding, violinist, and André Benoist, pianist, was the chief musical feature of the program.

The following officers were elected: Mrs. Sydney Small, Roanoke, president; Mrs. John Buchanan of Marion, first vice-president; Mrs. F. J. Wright of Petersburg, second vice-president; Blanche Deal of Roanoke, recording secretary; Mrs. A. J. Terrill, New Canton, corresponding secretary; Mrs. Mason Cook of Franklin, treasurer, and Mrs. Harry Bachman of Bristol, auditor. The board members are Mrs. Malcolm Pulains of Palmyra; Mrs. W. P. Wiltsee of Roanoke and Evelyn Harrison of Wytheville.

The next meeting will be held in 1926 in Bristol. **BLANCHE DEAL.**

## Ampico Company Issues Recordings of Theory of Music and Piano Playing

A NOVEL series of recordings that include illustrations of various musical effects and forms by noted pianists has been issued under the title "The Theory of Music" with the April bulletin of the Ampico Corporation. It comprises a set of six educational records designed for use by teachers and students in classroom or individual study. It is stated that the recordings may be used with any method the teacher is employing.

A feature of the set is "The Seven Ages of 'Yankee Doodle'" by Sigmund Spaeth. This represents Dr. Spaeth's idea of how this tune might have been written by various composers. Essentially a most entertaining parody, the recording has also a definite educational value. It has been presented by the lecturer in his public appearances.

Other features of the list are a complete analysis of musical form and effects employed in piano playing.

The first of the recordings is entitled "Ear Training," and is devoted to the major and minor scales; intervals; triads; inversions of chords; cadences; development of motives; counterpoint, canon and fugue.

The second recording is called "Form in Music," and gives examples, with explanatory text on the record, of two-part (binary) and three-part (ternary) forms; dance forms and rhythms; analysis of theme and variations, rondo and sonata form.

Numbers three, four and five of the series are devoted to "Dynamic and Rhythmic Effects," the first being illustrations of musical directions. There are included directions for tone volume, from fortissimo to pianissimo; directions for changes in tone volume; directions for touch; directions for use of pedals; directions for tempo, from adagio to presto; directions for variations in tempo and rhythms.

The second of the "Dynamic and Rhythmic Effects" group gives illustrations of piano effects by twelve pianists. First, tonal contrasts shown by Rachmaninoff; crescendo by Godowsky; diminuendo, Rosenthal; extended crescendo, Levitzki; contrasting crescendo and diminuendo, Buhlig; nuance, Bloomfield-Zeisler; combined crescendo, diminuendo and nuance, Münz; quick accenting, Lhevinne; accenting within a crescendo, Moiseiwitsch; marked accenting accompanied by a crescendo, Dohnanyi; singing tone, Ornstein; and phrasing, Schnabel.

The fifth record of the series, which is the third of the group devoted to "Dynamic and Rhythmic Effects," demonstrates piano tone color and expression in the performance of music.

# YOLANDA MÉRÖ

"Mme. MÉRÖ frequently has been heard here in recital and as soloist with the leading orchestras and long has been a favorite, whose popularity again was attested with emphasis. The first impression one gains from Mme. MÉRÖ's playing is of remarkable technique and tremendous power, though there by no means is lack of refinement or of the poetic quality. There was much to stir the audience in what she did yesterday. Very impressive was her interpretation of the 'Funerailles' of Liszt, deep in its solemnity and thrilling in its intensity. The audience was noticeably enthusiastic throughout, fairly overwhelming the pianist with applause."—*Philadelphia Evening Bulletin*, Feb. 11, 1925.



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"Yolanda MÉRÖ played a program well calculated to exhibit her astonishing skill as well as her always satisfying appreciation for the musician's side of what she interprets. Her opening group of Chopin included four representative things that, for freshness and variety, so rarely are they heard yesterday, enabled the player to present a Chopin far removed from the usual and one who aroused her best efforts technically and temperamentally. Next came the tremendous 'Funerailles' of Liszt, done with all the descriptive power at the player's command and with a display of octave technique astonishing in a woman pianist. The entire program was given with that wonderful vitality that always characterizes MÉRÖ's playing."—*Philadelphia Record*, Feb. 11, 1925.

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LEONARD LIEBLING  
*in New York American*



Virtuosity, a natural gift which has evidently been sedulously cultivated for piano playing, and a tone which had singing and sensuous quality, were the outstanding characteristics of the piano recital by Miss Ellen Ballon.

OLIN DOWNES  
*in New York Times*

Ellen Ballon, in recital in Windsor Hall, last night, brought Montreal such music as is often read about but rarely heard; masterful, facile, intellectual and at same time emotional without being extravagant. Her tone is clear, resonant and flexible; her touch firm without hardness; her technical resources seemingly boundless; she takes no liberties with the text of compositions beyond those necessitated in the expression of a tremendous rhythmical sense; and she never lets her emotions run away with her art.

*Montreal Gazette, Jan. 15, 1925*

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## "Meistersinger" Ends Metropolitan's Successful Cycle of Wagner Operas

**Matinée Series of Works of Bayreuth Master Ends with Brilliant "Meistersinger"—"L'Oracolo" Added to Répertoire with Scotti and Bori in Original Rôles**

**B**RINGING with it a succession of demonstrations, "Die Meistersinger" on Thursday afternoon of last week closed the curtains on the special series of Wagnerian matinées which many subscribers will remember as the Metropolitan's most notable achievement in the season of 1924-25; though others doubtless will turn with equal applause to "Falstaff" and "Pelléas et Mélisande," with here and there an enthusiastic word for "Petrushka" or some one of the other novelties and revivals.

The huge audience which attended the last performance of the Wagner series lionized Artur Bodanzky, who conducted all of the works comprised in this cycle. He was the recipient of very genuine applause each time he entered the orchestra pit, and this recognition took on the proportions and the intensity of an ovation when he emerged to take up the baton for the final act. Even those who have freely found fault with many details of his interpretations of these monumental scores must join in this general approbation, for never has he seemed more consecrated to his task, never has he given more of fiery energy and intense application to his labors, with the result that even when there were serious disagreements as to the treatment of the melos, there was no escaping the flame that kindled under his beat. The orchestra did not always play well, giving frequent indications of being severely overworked. But if it stumbled, it did so in the midst of an over-driven eloquence and not in passivity and dullness. Thursday's audience found in its programs a printed slip bearing a message from Giulio Gatti-Casazza, reading as follows:

"It has been with great interest and deep pleasure that I have received the many letters and messages of approval for having offered to the subscribers the 'Wagner Cycle,' which closes with today's performance of 'Die Meistersinger.' May I take this opportunity to acknowledge them with my sincere thanks.

"The record attendance, the profound attention and enthusiastic applause displayed at each performance, and the praise by the music critics have fully compensated the artists and the management for their efforts, and have made this 'Wagner Cycle' memorable in the record of the present season of Metropolitan Opera."

The Hans Sachs of this performance was Michael Bohnen, somewhat extravagant in action and inclined to a variety of parlando in song, but rising eloquently to the larger moments of the part, and stunningly Düreresque in appearance—withal, the dominating figure of the opera.

Curt Taucher's return to the company after his period of recuperation from his mishap in "Siegfried," was made as Walther. The only visible evidence of his accident was a bandaged finger. Vocally, he was in his usual fettle and sang the part as well as at previous performances, which is not to deny that it had its vocal faults along with sturdy merits of routine and plodding earnestness.

Maria Müller made her second appearance as Eva, singing with frequent beauty of tone. Kathleen Howard was again a very competent Magdalene. Others in the cast were familiar in the rôles, including Léon Rother as Pogner, Gustaf Schützendorf as Beckmesser, George Meader as David, Carl Schlegel as Kothner, Arnold Gabor as A Night Watchman, and as the lesser mastersingers, Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and William Gustafson. The ensemble

was an admirable one, though for some reason the first act seems always unduly stodgy and slow in this Metropolitan production, so admirable in a multitude of details, and a spectacle of endless delight. O. T.

### The Third "Romeo and Juliet"

Gounod's "Romeo and Juliet" was sung for the third time this season on the evening of March 23, with Edward Johnson and Lucrezia Bori in the title-rôles, the other parts being assumed by Raymonde Delaunoy, Henriette Wakefield, Angelo Bada, Giordano Paltrinieri, Giuseppe De Luca, Millo Picco, Paolo Ananian, Adamo Didur, Léon Rother and William Gustafson. Louis Hasselmans conducted. J. A. H.

### A Triple Bill

On Thursday night a triple bill was presented, Leoni's grim little cameo, "L'Oracolo" having its first hearing of the season together with repetitions of "Petrushka" and "Cavalleria Rusticana." The Leoni work was given one of the very best performances it has ever had. Mr. Scotti's ophidian characterization of *Chim Feng* rose to its usual heights of artistry and his singing of what little he has to sing, was excellent. Miss Bori reappeared after several years, as *Ah-Yoe* which part she created at the American première of the work in 1915, singing beautifully and giving an appealing performance dramatically. Mr. Didur's *Win Shee* had both dignity and extraordinary power and was splendidly sung. Mr. Tokatyan was a mellifluous *Win-San-Luy* and the remaining rôles were adequately filled by Louis D'Angelo, Aida Paltrinieri, who was a charming and very Chinese *Hoo-Chee*, Henriette Wakefield and Giordano Paltrinieri. Mr. Papi conducted.

"Petrushka" had the same cast as at the previous performances, including Rosina Galli, Adolph Bolm, Giuseppe Bonfiglio, Ottokar Bartik, Armando Agnini, Florence Rudolph, Rita de Laporte, Lilyan Ogden, Jessie Rogge and Florence Glover. Tullio Serafin conducted and Wilfrid Pelletier was at the piano in the orchestra.

"Cavalleria Rusticana" marked the century of appearances in the rôle of *Santuzza* of Frances Peralta who gave a stormy and impressive performance. The remainder of the cast included Merle Alcock and Grace Anthony, Giacomo Lauri-Volpi and Vicente Ballester. Mr. Papi conducted. J. M.

### The Second "Juive"

A double interest was present in the second performance this season of Halévy's "La Juive" on the evening of March 25. It brought Giovanni Martinelli's second appearance in the rôle in which Caruso was last heard, and the first appearance of Nanny Larsen-Todsen in other than a Wagnerian part. Mr. Martinelli was especially in high favor with the audience although his exceedingly beautiful singing in the Passover Scene did not stir his hearers to the pitch which his high tones in the prison aria produced.

It was to be expected that Mme. Larsen-Todsen would bring the dignity of her striking personality to her interpretation of the part of *Rachel*. Hers was a well conceived impersonation in the "grand manner," particularly dramatic in the scene in which *Rachel* snatches the necklace intended for her false lover. There was a note of real pathos in her final scene. Her singing, too, was highly satisfactory, with many moments of luscious beauty. José Mardones was the *Cardinal*, and proffered the finest singing of the evening. Charlotte Ryan's *Princess* had many effective moments and Ralph Errolle as *Leopold* sang his music generally very well and quite looked the part of a prince. Arnold Gabor was *Ruggiero*, Louis D'Angelo, *Albert*, and James Wolfe both the *Herald* and the *Major-Domo*.

One of the outstanding features of the performance was the ballet, led by Rosina Galli and Giuseppe Bonfiglio. The children were particularly effective in their steps and merited the applause they received. Louis Hasselmans conducted. H. C.

[Continued on page 39]

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NEW YORK, APRIL 4, 1925

## METROPOLITAN OPERA SEASON SETS NEW RÉPERTOIRE RECORD

WITH two full weeks of the season remaining, and the probability that at least one more of the standard works not yet sung this year will be included in the repertoire, forty-four different operas have been given at the Metropolitan since the opening night on Nov. 3, which sets a record for the opera house. The total of works mounted in 1923-24 was one less, or forty-three; and in 1922-23, forty.

The interested observer has only to go back to the beginning of the present regime, seventeen years ago, to find a repertoire of thirty-one operas, only four of which were listed as novelties. This season, eleven of the works mounted were novelties, revivals, or, as the "Ring" dramas are perhaps more fitly described, restorations. The season of 1908-9 was only one week shorter than the 24-week span now nearing its close. The difference in the number of works sung, and in the number of additions to the repertoire among these works, is therefore very striking to any one who stops to think over what these figures mean to the subscribers.

So faithfully has the management redeemed its pledges in all recent seasons that present-day opera patrons take for granted that any work announced will be given. Veteran habitués of the house can recall, however, when this was not true. If "Pelleas et Mélisande" had been included in the prospectus in those times there would have been incredulous smiles. Its announcement a year ago brought surprise to many who regarded it as outside the Metropolitan's considerations, but no one doubted that it would be given—as it has been, to the glory of the opera house. Criticisms of the repertoire, some of them backed by very

logical arguments, persist. But it is the largest and most varied New York has known.

As the record stands today, with only one or two additions likely, there have been seventeen different Italian works given, thirteen German, ten French, three Russian (one a ballet-pantomime) and one Bohemian. A survey of the composers represented, by nationalities, follows:

Italian—Verdi, Puccini, Ponchielli, Giordano, Boito, Rossini, Donizetti, Mascagni, Leoncavallo, Montemezzi and Leon. German—Mozart, Wagner, Strauss, Flotow and Weber. French—Gounod, Offenbach, Bizet, Halévy, Saint-Saens, Massenet, Meyerbeer and Debussy. Russian—Moussorgsky, Rimsky-Korsakoff and Stravinsky. Bohemian—Janacek.

"Falstaff," "Pelleas et Mélisande" and the "Ring" cycle naturally have overtopped in artistic interest all other events of the season, but it has been a memorable one in other ways, as in the visits of Italo Montemezzi and Igor Stravinsky, who were feted guests in connection with the American première of "Giovanni Gallurese" and the revival of "Petrushka," respectively. These were incidents which emphasized that the Metropolitan is, indeed, a great international institution.

One could only regret that no American composer was similarly triumphant, but it is not too much to say that the Metropolitan's numerous American singers upheld with all honor this country's representation in every phase of interpretative art.

## COSTUMIC ANACHRONISMS

AN interesting article in a recent issue of *Le Ménestrel*, calling attention to obvious and unnecessary anachronisms in stage costumes, brings up a point that seems a new one. This is that glaring inaccuracies in costumes often pass unnoticed, or, at least, without comment, because these costumes are of a period more remote than the era of the play. It is contended that if the anachronism involved the use of costumes of a time several hundred years after the date of the piece, instead of before, their incorrectness would be obvious to everyone. In many instances it would seem that designers of settings and costumes have gone to great trouble to be inaccurate, when they might far more easily have been correct, in view of the wealth of collections of prints, statuary, pictures and pottery that would give the accurate note.

Designers of operatic productions are among the worst offenders. Often the matter of costume is left to the discretion (or indiscretion) of the individual artist, with dire results. If a singer is to wear a Greek costume, she puts on a loose chemise-effect, usually with long sleeves and a train, and crosses a gold cord on her breast, and the thing is done. Sometimes she goes a step further and has a "wall of Troy" embroidered on the edge of her robe. The net result, especially with the usual adjunct of Louis Quinze white satin slippers, is anything but Greek. The singer has never heard of a "peplum"; and sandals, to her, suggest Greenwich Village. She sometimes (as in the case of a well-remembered soprano in "Iphigénie") wears an accordeon-pleated gown whose hard, sharp lines are as far removed from the Greek "tie and wet" pleats as anything could be.

\* \* \*

Wagnerian males usually have shoes with cross-gartered legs but no leg-cloths beneath, as consistent a proceeding as wearing a pair of suspenders without any trousers. It may be suggested that in New York both the Greek maiden and the Wagnerian male might spend 10 cents (each way) on a Fifth Avenue bus and consult the Tanagra figurines in the Metropolitan Museum or the Abbey "King Lear," and achieve something like accuracy.

For all of the lavishness of its productions, the Metropolitan Opera House is by no means always a rebuke to lesser opera organizations in this matter of costumes. Go to hear "The Barber of Seville" and you will find a congeries of costumes worthy of a church rummage sale. *Almaviva* will wear a costume of some years after the death of Beaumarchais, the author of the play upon which the opera is founded, the *Sergeant* will appear in cavalier attire and curly periwig of the time of *Le Roi Soleil*, and *Don Bartolo* will bob up quite properly in the satin smalls of Louis XVI. This is farce, to be true, but even farce has an approximate date.

Shoes, jewelry, fabrics, colors are all a sort of

go-as-you-please matter in opera, though now and then a new production presents a heartening example of scrupulosity in details of time and locale, especially when an artist who is something of an authority in such matters designs the costumes for everyone, principals as well as chorus. As a production ages, however, and various changes are made in the cast, these original designs often fall by the wayside, and it is rare to find any two of a number of interpreters of a given rôle costuming it alike. Each successive interpreter follows his or her own taste. *Aida* sends to Paris for her stays. *Isolde* wears a robe of velvet, though this material was not invented until many centuries after her probable era. The Malatesta live in a François Premier castle. The Daughters of the Rhine wear submarine costumes that would easily pass the Atlantic City bathing-suit censor. Pharaoh's cohorts wear uniforms of Roman legionnaires, and so on, ad infinitum.

All this may be quite in keeping with the art of Medieval and Renaissance days, when the general supposition apparently was that people had always dressed just the way they did then. The mighty Rubens clad his ancients in the dress of his own period, and no one today would reject his genius on that ground. But what was quaint in Rubens is merely incorrect on the contemporary stage. An error of a few hundred years is, after all, something of a mistake, when it pertains to the lives of human beings who but rarely survive their allotted threescore and ten.

## Personalities



Trio Pays Visit to Member's Home

When the Griffes Group, after a "trek" in concert over several States, landed in Germantown, a suburb of Philadelphia, the home of Sascha Jacobinoff, violinist of the group, the other members decided to settle down in this pleasant locality for a week-end. Judging from the smiling countenances of the other members of the trio, Lucy Gates, soprano (left), and Olga Steeb, pianist, a "good time was had by all." The artists covered many miles in their recital itinerary this winter.

Strauss—Richard Strauss is reported to have composed a concerto especially for the one-armed Viennese pianist, Paul Wittgenstein. The title of the work is reminiscent, being "Parergon to the Sinfonia Domestica." It is scheduled for a first performance in Dresden next winter by the orchestra of the Opera, with Fritz Busch as conductor.

Swain - Grey—Edwin Swain, baritone, quickly "adopted" the song "White Ships" by Frank Grey after he had attended the recent concert of Allen McQuhae in Carnegie Hall and heard the latter sing it. He hurried to the tenor and asked him where he could secure a copy. When told that it was still in manuscript, though to be published in April, Mr. Swain secured a copy from the composer and has sung it a dozen times in one month. Other artists singing "White Ships" are William Gustafson of the Metropolitan, Arthur Middleton and John Charles Thomas. The words of the song are by Elizabeth Evelyn Moore.

Martinelli—A noted personage in the world of song posed for three hours recently before students of the Grand Central School of Art in New York, when Wayman Adams, artist and teacher of the group, painted the portrait of Giovanni Martinelli, Metropolitan Opera tenor. Contrary to the hopes of some of the more romantic art students, Mr. Martinelli did not appear in the splendid panoply of *Radames* or the dashing habiliments of *Arnold* in "William Tell," but elected to sit simply in his street dress. Nevertheless, his splendid physique, which his recent illness with typhoid hardly affected, made him a splendid subject for the brush.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Business Methods for Artists, Complete in One Lesson

ONE of our esteemed contemporaries recently published an instructive article on business methods for the musician. If there exists a tenor uninformed as to the uses of money—and we say “if”—that one should provide himself with a brand-new hundred-dollar note.

Having tucked it carelessly into his upper coat pocket, with a generous border showing à la clothing advertisements, he should saunter out upon the Avenue.

Our Specimen Tests in the Uses of Money will give any *Edgardo* a proper outlook upon the world.

Let him first saunter to the office of a prominent publicity agent.

“Indeed, yes, we can accommodate you,” says that urbane individual cheerfully. “You shall be the most noised about person in town tomorrow morning! Now, shall it be a balloon trip up the Hudson, with smoke-writing announcing your next program? Perhaps, however, you do not swim? In that case, try a journey on a white elephant up Broadway at the theater hour—”

### Concerts and the Clink of Coin

NEXT morning *Edgardo's* mail will doubtless be flooded with circulars of costumers; music publishers' bashful announcements; wig-makers' witticisms, and invitations from steamship companies and restaurants to travel and eat at their expense.

A handsome piano will surely have arrived in his ante-room, fresh and shining from factory, accompanied by a fervid testimonial, all ready to be signed on the dotted line. Nay, there may even be two or three—and *Edgardo* will have to exercise the difficult function of choosing.

Some songs just off the press will have been sent in lavender ribbons, dedicated to the artist, with his picture on the cover, and the caption “Sung by—.”

Let *Edgardo* not have too enlarged a cranium! The Real Test of his pre-eminence will come when he interviews the concert-hall authorities. These are wary chaps, indeed. They know that tickets may come lightly, but auditoriums must be lighted.

“... ah, yes!” says the auditorium manager, “we shall be proud to announce a recital by so eminent an interpreter. However, it is a rigid requirement that every recitalist who appears here” with a meaning glance at the tenor's empty upper coat pocket, sans its green border—“must have at least a half-dozen *kerchiefs*!”

### As the Loud-Speakers Have Them

THE direful results of some radio announcers' work is the subject of a paragraph in a foreign publication,

which gives the following as a specimen program:

Wagner: Entrance of the Guests to the Wartburg—with two pianos.

Loewe: “Sir Henry Sat on the Fowl-ing-Floor”—with Coenraad Bos at the piano.

Schumann: “From My Tears There Spring”—Variations for three flutes.

Bach, Cantata “I Have Enough”—with two oboes, two horns and a string quartet.

Mozart, “I Go into the Woods to Walk”—with Leo Slezak.

Wagner: “In the Morning Smiles in Rosy Sheen”—the Radio Orchestra.

### Page Mira!

THE farthest removed spaces are dropping into line in celebrating music National Music Week, from May 3 to 9. We knew that Canada, Hawaii and other distant places would participate, but the following startling announcement threw a jolt into us:

“That's not the half of it, dearie! It will be inter-stellar. Mars and Venus are right with us on this vital issue—and we can talk to them as if they were right next door. Which in fact they are, being in Pennsylvania.

“The school board of Mars is giving the use of the high school for community gatherings during the week, while Venus is seeking from the National Music Week Committee information as to programs by its home artists.

“As yet, we have heard nothing from Mira. But who can tell?

“Observingly yours,  
“KASEY.”

### Mutual Grievance

FIRST Musician: “I met a man yesterday who says I have mannerisms like yours when I play.”

Second Musician: “Where is he? I'd like to thrash him!”

F. M.: “It's all right. I licked him.”  
A. T. M.

THE motto of the head of a well-known musical foundation seems to be: “Where there's a will, there's a way!”

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Sign Your Letters!

The periodical admonition of the Question Box Editor in regard to signing letters with full (also accurate!) name and address, must be given again. A letter from one “Maria Alesandro” was answered at some length to the address given in Toronto, but was returned by the Toronto Post Office. Several other letters have recently come back on account of false addresses. The Question Box Editor goes to considerable trouble to give his personal attention to every letter received, and there seems no reason why persons desiring information cannot “play the game!”

### Copies Wanted!

A correspondent of the Question Box has lost five back numbers of MUSICAL AMERICA and is anxious to get copies of the five issues of August, 1922. Unfortunately the only copies retained in MUSICAL AMERICA's offices are in our bound volumes and are not for sale.

Can any of our readers come to her assistance?

### Works for Left Hand

Question Box Editor: Will you give me a list of a few pieces for the left hand alone? X. Y. Z. Norfolk, Va., March 25, 1925.

“Left Hand Album,” Peters; Scriabin's Preludes and Studies; Godowsky's arrangement of Chopin Studies (difficult); Leschetizky's arrangement of the “Lucia” Sextet; Brahms' arrangement of the Bach Chaconne; Saint-Saëns' Six Pieces.

### Choir Boys' Vestments

Question Box Editor: In “The Jackdaw of Rheims” the author speaks of the choir boys wearing “nice white stoles.” Do choir boys ever wear stoles? C. H. Buffalo, N. Y., March 26, 1925.

No. The stole is a part of the vestments of an ordained priest. The vest-

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ments of the choir boy consist of a cassock and a cotta.

???

### “Beggar Student” Cast

Question Box Editor: Can you give me the cast of the original American production of Millöcker's “The Beggar Student”? G. S. New York City, March 27, 1925.

Unfortunately we have not this information, but we make an appeal to any of our readers who can supply it.

???

### First American “Pelléas”

Question Box Editor: Will you kindly publish the cast of the first American performance of “Pelléas et Mélisande” and also, if possible, that at the Boston Opera House?

J. L. W.

New York City, March 29, 1925.

At the Manhattan, “Pelléas,” Perier; “Mélisande,” Mary Garden; “Arkël,” Arimondi; “Golaud,” Dufranne; “Geneviève,” Gerville-Réache; “Yniold,” Miss Sigris; “A Doctor,” Crabbé. At the Boston Opera House, Jan. 10, 1912, “Pelléas,” Jean Riddez, “Mélisande,” Georgette Leblanc; “Golaud,” Vanni Marcoux; “Arkël,” Edward Lankow; “Geneviève,” Maria Gay; “Yniold,” Bernice Fisher; “A Doctor,” José Mardones. The part of “Mélisande” was also sung in Boston by Mary Garden and Louise Edvina.

???

### The Romantics

Question Box Editor: Who was the first of the Romantic piano composers and who the greatest? S. T.

Cincinnati, March 27, 1925.

John Field was probably the first and Schumann and Chopin the greatest.

## Contemporary American Musicians

No. 372

Phradie Wells

PHRADIE WELLS, soprano of the Metropolitan Opera Company, was born near Atlanta, Mo., and received her



Phradie Wells

education in the public schools of that city and in the State Teachers' College at Kirksville, Mo., from which she graduated, after having studied piano and voice, in addition to theory, harmony, counterpoint and the other subjects required, with the degree of Bachelor of Science. While in college Miss Wells sang lead-roles in various productions and studied singing with D. R. Gebhart for the four years' course, while spending the summers studying under Oscar Saenger in Chicago. After

teaching for two years in the college, Miss Wells accepted the position of supervisor of music in the public schools of Chillicothe, Mo., and later came to New York, where she continued her study under Mr. Saenger for two years. Miss Wells made her first professional appearance in “Walküre” with the Dippel Opera Company, appearing in Pittsburgh, Cleveland, Cincinnati, Detroit and other cities. Shortly after her return to New York, on April 22, 1923, she appeared in Aeolian Hall as soloist with the Young Men's Symphony under Paul Henneberg. The following week Miss Wells was engaged at the Metropolitan. She has appeared in “Aida,” “Rosenkavalier,” “L'Amore dei Tre Re,” “Walküre” and “Habañera” and in this season's revivals of “Rheingold” and “Götterdämmerung” with the Metropolitan company, and has appeared in recital and concert in many of the cities of the Middle West. Miss Wells will tour the South and West in recital and will appear in various oratorio and festival productions at the close of the present season. She is at present living in New York City.





# FRANCES NASH

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Orchestra

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### "Frances Nash Scores"

"Frances Nash, pianist, scored the hit of the evening. She played the Liszt Hungarian Fantasia with the orchestra and played it with superb beauty. A more pleasing performance could not have been asked. She returns to Omaha with rare technique, a warm and unbounded range of feeling and a sureness in every detail. She was recalled again and again, and two encores left the audience beseeching more."

(Omaha Daily Bee, March 12th, 1925)

### "Frances Nash Covered Herself with Glory"

"Frances Nash, pianist, covered herself with glory when she played the Hungarian Fantasia by Liszt, with orchestra. With great freedom and originality she interpreted this interesting work, infusing into it many delightful touches, brilliant virtuosity and colorful flashes. Her massive chords were contrasted with sparkling runs and temperamental rhythmic effects, such as are presented in great frequency in this composition, the whole ending with a very fine climax."

"Responding to an ovation of approval Miss Nash added an exceptionally good execution of the Black Key Etude, by Chopin, showing splendid technique, evenness and clearness throughout the number. The applause was such that the charming artiste added a second encore, Consolation, by Soro."

(Omaha World Herald, March 12th, 1925)

### "Success Such as Few in Her Craft Have Gained Here This Season" (NEW YORK)

"Frances Nash's last two recitals in New York have revealed her a vastly improved player. Her technique, strength of finger and arm, authority, poise and interpretative resources all have advanced to a degree that is little short of astonishing. And her latest appearances brought her success such as few in her craft have gained here this season."

"If Miss Nash continues during the next two years as she has for the past twelve-month there should be a story to write about her of considerable proportions."

(By P. V. R. Key, editor, *The Musical Digest*, in his syndicated Music Article, dated Feb. 7th, 1925)

CONCERT DIRECTION OF

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## ST. LOUIS HAILS CHICAGOANS SERIES

"Gioconda," "Mefistofele" and  
"Tannhäuser" Sung—Pop-  
ular List Given

By Herbert W. Cost

St. Louis, March 28.—For the first time in eight years St. Louis had a short season of grand opera by one of the major companies, when the Chicago Opera Company appeared in three performances at the Shubert Jefferson Theater, under the local management of Elizabeth Cueny. Although stage facilities were inadequate for really proper productions, the performances were well balanced in every detail and given with fine spirit.

The series was opened with "Gioconda," the title rôle being finely sung by Rosa Raisa, with an altogether satisfying cast, including Flora Perini as Laura, Augusta Lenska as La Cieca, Virgilia Lazzari as Alvise, Antonio Cortis as Enzo and Giacomo Rimini as Barnaba. Minor rôles were capably sung by Antonio Nicolich, Lodovico Oliviero, Desiré Défrère and Gildo Morelato. Giorgio Polacco conducted with force and dramatic intensity.

The high-water mark was reached at the matinée performance of Boito's "Mefistofele," with Feodor Chaliapin in the title rôle, his first operatic appearance in the city. His interpretation of this rôle was greeted with thunderous applause after each act. He was in excellent voice, as were also Edith Mason as Margherita and Charles Hackett as Faust. These, with Augusta Lenska as Wagner, were at their best in the Garden Scene. Gladys Swartout, José Mojica, Flora Perini and Mr. Oliviero completed the cast. Roberto Moranzoni led the orchestra, disclosing many pleasing nuances, and generally enhancing the beauty of the score.

The final performance of Wagner's "Tannhäuser" had as one of its features Joseph Schwarz's fine singing and acting as Wolfram. Forrest Lamont sang the title rôle well, Olga Forrai the Elisabeth and Miss Lenska made her third appearance in twenty-four hours as Venus. Others heard were Alexander Kipnis, Romeo Boscacci, Mr. Mojica, William Beck, Mr. Nicolich and Elizabeth Kerr. Henry G. Weber conducted excellently. The ballet with Miles. Sherman, Dagmara and Nemeroff was a feature of each performance.

The season was a success and the guarantors have already signified their intention of supporting another season next year.

The "popular" concert given by the St. Louis Symphony recently provided opportunity for Beatrice Wright, pianiste, and Joseph Faerber, violinist, to display their talents. MacDowell's Concerto No. 2 was finely played by Miss Wright. Mr. Faerber gave two movements from the Dvorak Concerto. Orchestral numbers were by Glinka, Saint Saëns, Delibes and Liszt.

John Halk, violinist, assisted by Julie Stevens Bacon at the piano, gave a delightful recital on March 12 at Sheldon Memorial Auditorium, showing much skill and musicianship. He played a varied program, containing well-known compositions by Tartini, Wieniawski, Gluck, Mozart, Brahms, Toselli, Sarasate and Drdla. The program included one of Mrs. Bacon's compositions. A large audience applauded heartily.

The regular monthly program given at the Musicians' Guild meeting last Sunday afternoon was made enjoyable by the singing of delightful duets by Mrs. Delbert Cleland and Mrs. Franklin Knight, and Mr. and Mrs. Eugene Enzinger. V. A. L. Jones, program director at Radio Station KSD, was the speaker.

Theta Chapter of Mu Phi Epsilon gave a musicale last Thursday night to assist their scholarship fund. A noteworthy program was performed.

Casals Makes Début in Wichita

WICHITA, KAN., March 28.—Pablo Casals, cellist, made his first appearance before a Wichita audience in the Crawford Theater, under the management of Mrs. L. K. Brown. A large audience enjoyed the program, which included a Sonata by Beval and shorter numbers. The audience was insistent in demanding encores. Edouard Gendron was the accompanist.

T. L. KREBS.



## CONCERTO BY BOYLE IS CHICAGO NOVELTY

## Hans Kindler Gives 'Cello Number with Stock's Forces

By Eugene Stinson

CHICAGO, March 28.—Hans Kindler's first appearance as 'cello soloist with the Chicago Symphony at the subscription concerts of March 20 and 21 provided double novelty and pleasure for Frederick Stock's large audiences. Mr. Kindler introduced George Frederick Boyle's Concerto in A Minor, which he has presented in many cities of America and Europe.

The Concerto is written in one movement, with three contrasting sections. It is built about five principal themes, chosen with admirable taste and excellently suited to a workman of such sincere and polished style as Mr. Kindler. The final section, in which the greatest opportunity for technical display is offered, was performed with sparkling dexterity, and the soloist exhibited over and above its mechanical complexity the substance in striking passages. The preceding Berceuse, of exceptionally graceful structure and distinction, Mr. Kind-

ler played with refined and resonant tone. Audiences at both concerts were impressed with the beauty and brilliance of his performance.

The Concerto was welcomed for its originality, its sincere and significant proportions and for the directness and resourcefulness with which the composer has set down ideas of forcefulness, distinction and charm.

Mr. Stock's program restored Tchaikovsky's popular "Manfred" Symphony, which was played with unabating urgency and zest. Glazounoff's musical tableau, "Le Printemps," was another of the harbingers of spring with which Mr. Stock has recently regaled his patrons. Victor Herbert's "Irish" Rhapsody was pertinent to a week containing St. Patrick's Day.

The children's program for March was repeated on March 19, with Verlye Davis as an accomplished harp soloist.

The New York Federation of Music Clubs, Mrs. Harry Leonard Vibbard of Syracuse, president, has recently presented five new instruments to the band and orchestra of Auburn Prison. The gift was made possible through special contributions from club and private sources.

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By HERBERT WITHERSPOON

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We recommend this unquestionably valuable book to every student of the voice as a text-book which it will pay him to have constantly at his elbow for ready reference.

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## THEO KARLE

"One of the World's Great Voices"

One of the greatest factors in the early success of Theo Karle was the ovation he received in 1916 in his first appearance at the Worcester Festival.

That time has mellowed and intensified the extraordinary beauty of the Karle voice, and that the maturing of his talent has brought a fervency in interpretation, and sensitiveness to style, is clearly evidenced by the criticisms reprinted below from his fourth and fifth appearances in Worcester; first, in concert, May 13, 1924, and later with the Festival in October, 1924, his third appearance with this great musical institution.

## KARLE RECITAL, WORCESTER, MASS.—May 13th, 1924

"His voice is an instrument of remarkable beauty, and his artistry in song is superb. The splendid quality of his tones and his remarkable power of sustaining them were displayed to good advantage in the first Purcell number, 'When I Am Laid in Earth.' Except for a slight metallic quality in his uppermost tones in the opening song of Gluck, which was barely noticeable, Mr. Karle had his rich tenor voice under perfect control.

For his second group he sang two German lieder by Brahms, and two Russian songs. The first one, 'Wie Bist du Meine Königin,' is one of Brahms' most inspired melodies. The tenor gave an admirable reading of the piece, and it was plainly evident that the audience heartily approved of it by their prolonged applause. Of special mention, also, was the last song of this group, 'Over the Steppes,' by Gretchaninoff. Although this is one of the modern Russian songs, it has been sung here several times, but it must be said that last night's performance of it was the most gratifying heard so far."—Worcester Telegram.

"Theo Karle, American tenor, scored a decided success last night in Mechanics Hall, at the concert given under the auspices of the Business and Professional Women's Club.

Mr. Karle's songs offered wide range of interest, and gave abundant opportunity to display the clear high notes as well as the dramatic tone power of the singer.

Absolutely true in pitch, Mr. Karle's voice is like a finely toned instrument of such sustaining quality is its timbre. Perhaps the tenor's star selection was the aria from the opera 'Le Cid,' Massenet, 'O Souverain, O Vierge and O Pere.'"—Worcester Evening Gazette.

WORCESTER FESTIVAL—OCTOBER 10th  
"ARTISTS' NIGHT"

"Theo Karle was also one of the fortunate soloists chosen for 'Artists' Night,' and in each of his solos he measured up to what was expected of him. In addition to an obligate part with the men's chorus in 'Summer Evening,' by Palmgren, he sang two arias, 'Cielo E Mar,' from 'La Gioconda,' by Poncielli, and one from 'Le Cid,' by Massenet. His singing seemed to have even greater delight than ever and at once following his first aria he was obliged to give an encore by insistent demand. The recognition was fully deserved, as his interpretation was made forceful through the appealing beauty of his voice and his fine artistic skill."—Worcester Daily Telegram.

"Encores were as thick last evening as bees around a hive. Mr. Karle could have gone on obliging for half an hour longer than he did."—The Worcester Telegram-Gazette.

WORCESTER FESTIVAL—OCTOBER 9th  
AS TENOR SOLOIST IN "RESURGAM"

"The most trying of the few solos in 'Resurgam,' is that for tenor, 'I Slept and Now I Wake.' Any tenor, to be able to deliver some of the phrases in that aria would have to be wide awake, for it ascends to altitudinous notes possible to only a few artists of whom I know.

Mr. Karle with one of the best natural voices of any of our American lyric tenors, was confronted with the huge solo job of that night."—Worcester Gazette.

"Theo Karle was also very well received, as indeed he always is. He drove his fine tenor voice rather hard at times, but it was when the music called for it. He sang with poise and authority and real musical feeling."—Worcester Daily Telegram.

Following his success in "Resurgam" at Worcester, Theo Karle has been engaged to sing this work again on April 13, 1925 at the Apollo Club in Chicago.

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**ELISABETH RETHBERG**, soprano, of the Metropolitan, who has made a host of friends by her beautiful singing of operatic rôles during

her three seasons at the opera house, broadened her field of activities and increased the number of her admirers at her first song recital in Aeolian Hall before an audience that crowded the auditorium and overflowed onto the stage. Frieda Hempel drew a large audience to Carnegie Hall for her second recital and George Copeland was heard after an absence of several seasons. Josef Hofmann was also acclaimed by a packed house. A number of débutants created favorable impressions in first recitals.

## Elisabeth Rethberg

Beautiful singing of a type that probably always has been a rarity, however palmy the day for song, lifted into high relief the recital of Elisabeth Rethberg in Aeolian Hall Monday afternoon, March 23. This was the Metropolitan

Opera soprano's first song program in New York and it created a commotion apparently beyond all expectations of those who had a hand in it. The lobby of Aeolian Hall took on the appearance of a subway station at a rush hour, and so heavy was the last minute demand for tickets that the recital was delayed a considerable time while seats were placed on the platform. It became evident that the popularity Mme. Rethberg has built up in opera would have justified the use of a larger hall. The merits of this recital were such as to increase that popularity, and there could be no doubt that this singer's recitals henceforth will be events to rival her appearances at the opera house.

From a technical point of view there was no better singing during the afternoon than that of the Mozart and Beethoven numbers which began the program. Skillfully adjusting her range of vocal dynamics to the relatively small auditorium, the soprano delivered Mozart's "Ridente la calma" with the utmost smoothness of phrase and style and with tone of haunting appeal. "Ade-laide" of the later master was a similar object lesson in finely poised and artistically controlled song. The singer's second group was devoted to Schubert, including "Der Lindenbaum," "Geheimes" and "Gretchen am Spinnrad," with "Die Florelle" as an encore number. This was followed by two other groups of lieder, one devoted to Brahms and one to Joseph Marx, with the usual group of songs in English to conclude the list. It was in the Brahms numbers, midway in the program, that the soprano's voice reached its maximum beauty—and there are few such beautiful voices before the public today. The two Zigeunerlieder (Nos. 6 and 7 of Op. 103) have rarely been invested with such glowing and opulent tone. The same composer's "Vergebliches Ständchen" was added in response to an insistent demand for more.

In lieder of this character the primary joy of Mme. Rethberg's singing was its lovely and sympathetic tone, companioned, however, by a nice adjustment of

the voice to the mood and significance of both the music and the texts. Her interpretations were not unusual or strikingly individual, in that they nowhere departed from a familiar and even somewhat standardized treatment, but they were artistic and satisfying. In her English group her words were painstakingly projected, with here and there an indication that the language was not her own, but with other details some of our native recitalists might do well to emulate. Mme. Rethberg had the stimulating co-operation of Coenraad V. Bos at the piano.

O. T.

## Dai Buell Closes Series

Dai Buell, pianist, gave the closing recital of her series in the music salon of Chickering Hall on the evening of March 23. Miss Buell's program was entitled "Bach and Some Other Moderns" and contained, besides six works by the Eisenach master, pieces by Debussy, Aubert, Vuillemin, Le Flem, Scriabin, Liapounoff and Paderewski. Miss Buell played exceedingly well and interspersed her numbers with explanatory remarks which quite proved the hypothesis of the title of her program. The recital was well attended by an enthusiastic and interested audience.

F. Y. J.

## George Copeland Returns

George Copeland, pianist, returned to the Town Hall on the evening of March 23 for his first New York recital in several seasons. The "Etudes Symphoniques" of Schumann was the only composition in a list of eighteen that, even hinted at being more than a few minutes in length, and Mr. Copeland tried very hard to make this seem as short as the rest. The pianist was clearly less in his element in the Schumann number than in other portions of the program. Mr. Copeland played the variations without repeats and made several changes which would not have met with the unstinted praise of the composer. The Fantasy-Impromptu of Cho-

pin which preceded it lacked refinement and the scales sounded muddy because of the excessive tempo at which it was taken.

Mr. Copeland's performance, however, of the little posthumous Chopin Valse in F Minor alone was worth the price of admission, which price was further justified by some of the Debussy numbers which followed. Rarely is such complete perfection heard, such beauty of tone, subtlety of nuance and a thousand other details, as the pianist exhibited in this charming work which Chopin had not thought worthy of publication. There was exquisite coloring in the playing of Debussy's "Poissons d'Or" and "Et la Lune Descend sur le Temple qui Fut." The same composer's "La Cathédrale Engloutie," however, was less satisfying because of hard touch and lack of imagination. Four cheap, noisy Spanish numbers by Grolez, Sabata, whose "Habanera" gave Mr. Copeland opportunity for some ravishing effects, de Falla and Lecuona, brought the list to an end. Three bad arrangements of still more Spanish numbers, the Tango and Malagueña of Albeniz and the "España" Rhapsody of Chabrier served as encores and were played to a large audience that shouted its approval.

W. S.

## Anita Atwater, Soprano

Anita Atwater, soprano, was heard in recital in Aeolian Hall on the evening of March 23. Although handicapped by a method which limited the range of her voice, Miss Atwater was able to give pleasure by reason of her sincerity and good taste. The voice was heard at its best in Schubert's "An die Leyer" and "Gretchen am Spinnrad," both of which lay well within the resources of her best range. Less good was the "E Susanna non vien" Recitative and Aria from Mozart's "Nozze di Figaro." The two Schubert numbers, however, were delivered with dignity and good quality of tone. There was also repose and mellow-

[Continued on page 33]

# GRAINGER

## with Orchestras

### New York State Symphony Orchestra

"He gave a performance which resembled spun glass in its wealth of iridescent colors, sparkling grace, and delicacy of detail, the clarity of his style and fine legato at its best in the lyric portions of the concerto, contributed in no small degree to a highly artistic performance."

*Herald, New York, Jan. 28, 1924.*

### New York Philharmonic Orchestra

"Grainger has always a masterly control of its scale but last night he seemed electrified, as were the orchestra and audience."

*World, New York, March 5, 1924.*

### Cleveland Orchestra

"Grainger received the most enthusiastic ovations accorded any artist this season. His interpretation revealed musicianship: the finely delineated colors applied with a sure and sensitive hand made it a marvel of tonal beauty."

*Journal, Kansas City, Mo., March 18, 1924.*

### Portland Symphony Orchestra

"Merely the name of Percy Grainger is a lodestar which draws the sincere concert-lover any place in the musical world. One of the eminent pianists of the time, Grainger surpassed the highly artistic memory which lingers since his last Portland appearance. Possessing technique, both brilliant and accurate, the tone and interpretation of a poet, much of the sincerity and greatness of the artist is reflected in his playing."

*The Portland News, Portland, Ore., Nov. 6, 1924.*

### Minneapolis Symphony Orchestra

GRAINGER EXCEEDS PAST PERFORMANCES

"Percy Grainger was the soloist and played the Grieg concerto in such masterly fashion of power, buoyancy and tender lyricism in perfect blending as he has never done this or any other work here."

*Journal, Minneapolis, Minn., Dec. 6, 1924.*

### Detroit Symphony Orchestra

"The art of Percy Grainger has been much praised by this humble listener in other seasons but it could all be amplified here with justice. Few pianists have his sense of rhythm or his precise clarity of outline."

*Evening Times, Detroit, Mich., Nov. 28, 1924.*

### San Francisco Symphony Orchestra

AUDITORIUM THROGGED FOR SYMPHONY  
GRAINGER APPEARS AS SOLOIST

"The soloist did his work masterly, and when he had finished the great audience would not disperse until he had played an encore. He played his own paraphrase of the Brahms lullaby, likewise his own version of the English Country Dance. It was well to give that English music. It reminded Anglo-Saxons that they, too, have a great musical past. In the Elizabethan days England was perhaps the most musical nation in the world. But Puritanism and industrialism did their deadly work, and it is only today that the long delayed renaissance is being felt. In that renaissance Percy Grainger has played an important part."

*Examiner, San Francisco, Cal., Nov. 11, 1924.*



Photo by Morse, N. Y.

### New York State Symphony Orchestra

"Grainger's playing of the Franck composition was admirable. His delivery of the variations was beautifully phrased and finished and there was spirit, life and fine rhythm in all he did. At the close he was recalled many times."

*The Sun, New York, Feb. 16, 1925.*

### St. Louis Symphony Orchestra

"Here we once more have a true poet of the key board, a pianist by grace of inspiration and musicianship, for whom there has been these several seasons, a warm spot in the hearts of his legion of St. Louis admirers. Once more we heard a grand piano plangently manipulated. The very first chords of the Grieg fairly electrified the audience. The adagio sounded as though produced by woodwinds—here was some more of that "singing tone" so valiantly striven for by phalanxes of pianists and so seldom produced as Percy Grainger produces it."

*Daily Globe-Democrat, St. Louis, Mo., Feb. 21, 1925.*

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## New York Concerts and Recitals

### Artists in Benefit Concert

In aid of the general fund of the Blind Men's Improvement Club of New York a group of popular artists joined in a concert in Aeolian Hall on the evening of March 28. These included Margaret Northrup, soprano; Rosa Hamilton, contralto; J. Steel Jamison, tenor; Maury Pearson, bass-baritone, and Edwin Grasse, violinist and organist. The accompanists were Alma Danzig for Mr. Grasse and Beatrice Gibson for the other artists.

Of a program of such length it is not possible to speak in great detail. Mr. Grasse's playing of both instruments was interesting. Mr. Jamison disclosed a light tenor voice of agreeable quality, though an over use of falsetto detracted somewhat from the best effect of his singing. Miss Bock played her Chopin group especially well and was much applauded. Miss Hamilton's voice proved a real contralto well schooled, and she sang with taste. Apologies were made for Miss Northrup on account of indisposition and her solo was omitted, but she courageously sang the part in the vocal quartet, H. Lane Wilson's cycle, "Flora's Holiday." Mr. Pearson's singing was pleasing and sonorous. The audience was one of size and was enthusiastic in its applause.

J. A. H.

### Mme. Schumann Heink

In her only New York song recital of the season Ernestine Schumann Heink sang to an audience of opera proportions and including standees at the Metropolitan Sunday afternoon. An echo of army camp days came with the presentation to the contralto of an armful of roses, sent by the Disabled Veterans of the World War. Of course, the buddy who made the presentation speech was hugged as well as applauded. The inevitable "Danny Boy" was sung, and very emotionally, immediately afterward.

Mme. Schumann Heink's program included Schubert's "Erl King" and Ardit's Bolero, as "request" numbers. There were other Schubert songs, a

lengthy recitative and air from Max Bruch's "Odysseus," and lieder by Strauss, Bach and Fleishmann. Outstanding in the concluding English group was Salter's "Cry of Rachel," long one of the contralto's most successful numbers. Her voice remains one of the really great voices of the world and came to the ear on this occasion with much of the power and richness, as well as the varied emotional appeal, if not quite all the poise and ease of production or the smoothness of phrase that have characterized her singing throughout her remarkably long career.

Mme. Schumann Heink in one of her platform confidences mentioned that it has been 26 years since she first sang a Sunday concert in New York. The audience applauded her half-humorous, half-wistful remarks as heartily as it did her singing.

Assisting the contralto were Florence Hardeman, violinist, who played two groups of solos skillfully and with generally admirable effect. She paid the usual tribute to Fritz Kreisler in her choice of numbers. Accompaniments for both the singer and the violinist were well played by Katherine Hoffmann.

O. T.

### Sunday Opera Concert

Jeanne Gordon and Lawrence Tibbett were missing among ten artists in Sunday night's opera concert at the Metropolitan. Mme. Gordon's place was taken by Mme. Delaunois in a duet with Armand Tokatyan from "Carmen" and by Miss Bonetti in the "Rigoletto" quartet, with Sabanieva, Tokatyan and Picco. The "Evening Star," from "Tannhäuser," was sung by Schützendorf. Others who appeared were the Misses Ryan and Telva, Messrs. Altglass, Burke and Mardones, with the orchestra under Eisler and Riedel.

Sylvia Lent, violinist, who was heard last season at the Cornell music festival in Mount Vernon, Iowa, has been re-engaged for the festival there on May 14. She will play at the Newark Festival on May 14.

## ARTISTS



ELLIOT GRIFFIS  
COMPOSER—PIANIST



ROBERT LOWREY  
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## HERTZ FORCES GIVE OLD-TIME DANCES

Lewis Richards Is Soloist at  
Harpsichord—Pavlowa in  
Brilliant Series

By Charles A. Quitzow

SAN FRANCISCO, March 28.—The San Francisco Symphony concerts of March 6 and 8, given in the Curran Theater under Alfred Hertz, included some charming old-time music. The program listed Respighi's arrangements of several "Antique Dances for Lute"—a "Balletto" by Simone Molinaro, a Gagliarda by Vincenzo Galilei and a Villanella and Passamezzo by unknown composers of the sixteenth century—which was followed by Maximilian Steinberg's orchestration of a Bach Chaconne. Of particular charm was Haydn's D Major Concerto for Harpsichord, in which Lewis Richards played the solo part on the antique forerunner of the piano with technical facility and delightful effect. Stravinsky's "Fire Bird" Suite closed the program.

Anna Pavlowa and her ballet appeared in a colorful production of the ballet "Don Quixote" before a large house at the Curran Theater on March 2, under the management of Selby C. Oppen-



OLGA

# STEEB

PIANIST

Fifth New York Recital

HERALD TRIBUNE

Displaying, as before, considerable technical skill, Miss Steeb played the early numbers with notably smooth fluency. The pianiste seemed happiest in the three Griffes numbers, with a delicate touch for the finely-textured "White Peacock," smoothness for "The Fountain of Acqua Paolo" and adequately shaded energy for the Scherzo.

EVENING WORLD

Olga Steeb, not unknown in New York, presented a program of more than ordinary interest. It centered around a group of the late Chas. T. Griffes. "The White Peacock" was delightfully presented. "The Fountain of Acqua Paolo" and a Scherzo were slightly less interesting, but they were both played exceptionally well.

SUN

Olga Steeb, a leading California pianist, who is heard here annually, gave a program at Town Hall yesterday before an appreciative audience of good size. Miss Steeb might be termed a Chas. T. Griffes specialist. She is a member of the Griffes Group, an ensemble organization which has been heard here and is known throughout the country, and as a recitalist she shows herself to be in rare sympathetic accord with the works of the lamented and gifted American composer. For her central group she gave "The White Peacock," "The Fountain of Acqua Paolo" and a Scherzo. She played these especially well. The audience liked them so well that she added another Griffes number as an encore. Miss Steeb shows intelligence, taste and sentiment in her work. Her tone is very agreeable. Her reading of the Franck music showed poetic understanding.

Direction

CATHARINE A. BAMMAN

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New York City

heimer. Striking costumes and scenery by Korovine were a feature. M. Domosowski was an excellent *Quixote* and was ably seconded by M. Markowski as the adipose *Sancho Panza*. Divertissements included "The Swan" by Mme. Pavlowa, "Pierrot" by Alexander Volinine, "Syrrian Dance" by Pavlowa, Laurent Novikoff, Domosowski, Nicholoff and Winter, a Glinka Mazurka by a group and a Chinese Dance by Mlle. Rogers and M. Winter. Mme. Pavlowa manifested her accustomed agility and magnetism and was liberally applauded.

Other ballets presented during the engagement were "Chopiniana," "Autumn Leaves," "Coppelia," "Snowflakes," "The Sleeping Beauty," "Amarilla," "Invitation to the Dance," "The Fairy Doll" and "The Magic Flute."

The Roman Choir was heard in a program replete with encores in the Civic Auditorium on March 8. The secular portion of the program evoked the greatest volume of applause. Of four a cappella offerings "Il Ritorno del Gregge," with its finely shaded imitation of sheep bells, won the audience, as it did at the previous appearance of the organization, and had to be repeated. Roberto Farina, tenor, singing "Mi Par D'Udire Ancora" from "The Pearl Fishers," was twice recalled; Salvatore Augello, baritone, was recalled after "O Vin, Discaccia La Tristezza" from "Hamlet"; Guido Guidi, basso, was likewise encored after the "Romanza" from Gomez' "Salvatore Rosa," and Carlo Luzzani, Eugenio Rancher, Pietro Barchi and Guido Guidi had to repeat the quartet from Rossini's "Stabat Mater." The ensemble was much applauded after DeCurtis' "Canta Pe Me" and "Torna a Surriento," the Neopolitan folk-song. Frank W. Healy, manager of the tour, presented the organization. The audience was estimated at more than 2000.

Noah Steinberg and Margaret Tilly, pianists resident in San Francisco, appeared in concert on March 5, the former in the Fairmont Hotel Ballroom under the management of Alice Seckels, and the latter in Scottish Rite Auditorium under the Elwyn Bureau. Mr. Steinberg played Brahms' B Minor Rhapsody and Intermezzo in A Flat Major and Schumann's "Carnaval" with technical efficiency and musical understanding. Works of Louis Aubert, Bela Bartok, Debussy, Cyril Scott and Chopin and the Strauss-Schutt "Fledermaus" Paraphrase concluded the program. Miss Tilly, playing at the same hour, renewed the favorable impression created on the occasion of her previous local appearance.

Alice Seckels presented Bertha Weber, local composer and pianist, and Catharine de Vogel, diseuse, in joint recital at the Hotel St. Francis on March 3. Miss Weber offered her "Alaskan Legends" and "Canadian Inspirations," and Miss de Vogel was heard in a group of ancient French folk-songs.

Mozart's "Marriage of Figaro" was given in concert form at a recent meeting of the Pacific Musical Society in the Fairmont Hotel, under the direction of George von Hagel. John C. Manning was the reader, and Jack Edward Hillman, Horace and Fred Hirschler, Carrie Eulass, Harold Dana, Janet Malbon, Beatrice Hein, Mrs. Herman Lissauer and Fred Levin made up the cast. They were assisted by an orchestra of fourteen players.

## LINCOLN APPLAUDS ARTISTS

Maier and Pattison Give Last Event of Series—Rosa Ponselle Heard

LINCOLN, NEB., March 28.—The local Artists' Course was concluded with a recital for two pianos given in the City Auditorium by Lee Pattison and Guy Maier on March 10. The artists played a brilliant and satisfying program, and were required to add many encores. The concert was given under the local management of Willard Kimball.

The Sinfonians entertained the artists at a banquet following the concert.

Rosa Ponselle, soprano of the Metropolitan, assisted by Stuart Ross, pianist, gave a recital to fill an engagement cancelled in the fall, in the City Auditorium recently. Miss Ponselle was greeted by a capacity house, and was warmly received. Mr. Kimball was the local manager. HAZEL GERTRUDE KINSELLA.

Cecil Arden, mezzo-soprano of the Metropolitan, will give a recital at Princeton University on April 28, and will be heard in Marion, Ohio, and Allentown, Pa., on May 6 and 8 respectively.

## Bangor Symphony Gives Matinée

BANGOR, ME., March 28.—The fourth in the series of matinée concerts by the Bangor Symphony, Adelbert W. Sprague, conductor, was given in the City Hall before a good-sized audience. The program included Chabrier's "España" Rhapsody, two Intermezzi from Wolf-Ferrari's "Jewels of the Madonna" and the same composer's Overture to "Suzanne's Secret," Rossini's Overture to "Semiramide" and Mozart's "Jupiter" Symphony. The Schumann Club met in the Chamber of Commerce and, after a brief business meeting, Mrs. Henry F. Drummond, president, gave a delightful

talk on "Pelléas et Mélisande." The following members participated in a study class: Josephine and Mabel Lane, Helene Mosher, Mrs. Carrie O. Newman, Ruth Newcomb and Mrs. Bertha Kendall, voice; Mrs. V. K. Sippelle, violin; Dorothy Doe Hicks and Barbara Whitman, piano. The accompanists were Mrs. Hicks, Miss Newcomb, Ellen M. Peterson and Miss Whitman. C. Winfield Richmond, organist and choirmaster at All Souls' Church, is giving his annual series of Lenten recitals on Sunday afternoons. JUNE L. BRIGHT.

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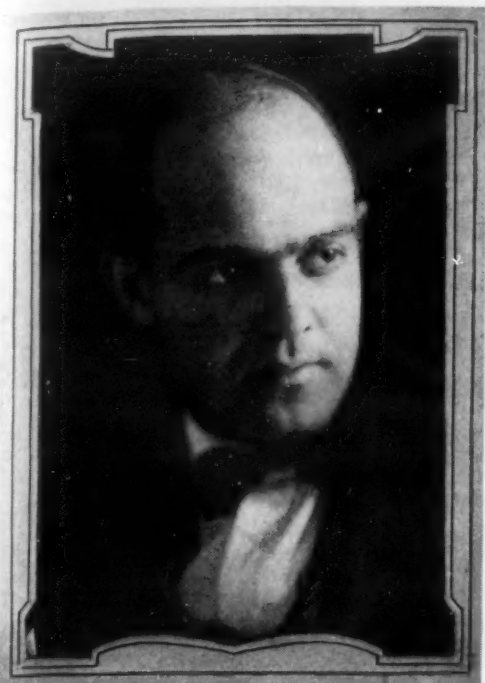


Photo by Standiford Studio  
Beryl Rubinstein, Pianist and Cleveland  
Institute Faculty Member

Beryl Rubinstein, pianist, will appear in London in June as soloist with Nikolai Sokoloff, conductor of the Cleveland Orchestra, when the latter is heard as guest leader of London Symphony for the sixth time, in Queen's Hall on June 5. Mr. Rubinstein will also be presented in a recital at Aeolian Hall, London, on June 8. At the orchestral concert, he will play the Saint-Saëns Concerto No. 5, in F Major.

Thirteen appearances with the Cleveland Orchestra in four seasons is the unusual record established by Mr. Rubinstein, who will play at another pair of concerts in Cleveland this season, as well as with the orchestra in Columbus.

This summer Mr. Rubinstein will teach in the summer school of the

Cleveland Institute of Music, where he will give his master classes and courses in interpretation, pedagogy and concert repertoire for teachers and advanced students.

The pianist after his early musical studies, later continued work under European masters and made individual research, which has given him an unusual basis for teaching. He has an unusually extensive acquaintance with piano literature, a knowledge of which he considers essential to an educator.

### SAVANNAH CLUB CONCERT

#### Junior Artists Presented in Pleasing Program—Legion Sponsors Event

SAVANNAH, GA., March 28.—The Savannah Music Club presented its young members in a concert in the Lawton Memorial on March 12. Those who took part in the program have recently been advanced from the Junior Music Club and made their initial appearance before the Music Club. They were Kathleen McAlpin and Sarah Wells, sopranos; George Dutton, tenor, and Agnes Morel and Maude Mendel, pianists. An interesting feature of the program was the Japanese Song Cycle "Sayonara" by Cadman, which was very creditably sung by Miss Wells and Mr. Dutton. Mrs. Archibald F. Carr was the chairman of the evening and she and Mrs. George Dutton were the accompanists.

The American Legion recently presented Julia Floyd, soprano, and Addie May Jackson, pianist, in a concert in the Lawton Memorial. The two artists were heard by a large and appreciative audience.

Vincent Kroen, tenor of Pittsburgh, sang here in concert, with Harry Austin at the piano. On the program were arias from "Gioconda" and "Tosca."

Arno Segall, violinist, who was formerly a resident of Savannah, returned from a visit to Havana, where he gave two concerts. Mollie Bernstein, pianist of Savannah, is his accompanist.

DORA S. MENDES.

Julia Glass, pianist played Liszt's Hungarian Fantasy with orchestra for President and Mrs. Coolidge and other governmental officials in a Washington concert arranged by S. L. Rothafel on March 6.

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*Edited and compiled by Milton Weil*

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## Chicago's Weekly Music Fare Includes Brilliant Events by Many Recitalists

CHICAGO, March 28.—A week which included many recitals of more than usual interest opened on Sunday, March 22, with appearances by Jascha Heifetz, Julia Claussen and the New York String Quartet, assisted by Ethel Leginska. The week included Renée Thornton's return on Monday, Clara Clemens' second historical recital on Tuesday, Claire Dux's charity concert on Friday and other events.

Mr. Heifetz in his recital at the Auditorium on Sunday afternoon disclosed the same detached and flawless brilliance which has been at his command ever since his sensational debut here some years ago. The program included Saint-Saëns' First Sonata and the Glazounoff Concerto, played with flawless tonal beauty, rhythmic vitality and ingenuity, superb command of the bow and impeccable fingering. Isidor Achron was the accompanist.

### Renée Thornton Returns

Renée Thornton, soprano, was presented in recital at the Blackstone Theater on Monday afternoon, under the auspices of the Chicago Musicians' Club of Women. Her program included transcriptions by Pietro Floridia from old Italian arias, four Schubert songs, two items each by Joaquin Nin and Ernest Moret, Roger Quilter's "Coronal," first performances of Kathleen L. Manning's "The Street Fair" and "The Lamplighter," and Richard Hageman's "Me Accompany Along." Mr. Hageman, the singer's husband, played accompaniment.

ments in flawless style. Miss Thornton's appearance renewed the impression of the beauty of her voice, intellectual approach to her tasks, and charm of manner. Many extras were added. The large audience gave the singer a cordial reception.

### N. Y. Police Band Appears

The New York Police Band played at Orchestra Hall on March 23, under the leadership of Capt. Paul Henneberg. Vigorous and able readings were given of a large number of works, including Meyerbeer's Coronation March from "Le Prophète." Elsa Kressman, soprano, sang with skill and success, in place of Pearl Barthi, who was unable to appear on account of illness.

### Mme. Clemens' Second

Clara Clemens' second of seven historical programs was sung at Kimball Hall on March 24. Old-time airs and works of Beethoven, Weber and Loewe were given. Mme. Clemens was in particularly effective mood in the aria from Purcell's "Dido and Aeneas," and works of Bach, Rameau and Lully. Isaac Van Grove played accompaniments.

### Madrigal Singers in Prize Works

The Chicago Madrigal Club celebrated its twenty-fifth anniversary in a concert given at Kimball Hall on March 26, under the leadership of D. H. Clippinger, and with Rollin Pease as soloist. The club's singing was of excellent quality and spirit. Interesting items in the program were two prize songs, Adolf Weidig's "Sing Again My Heart," and Louis Victor Saar's "What Care I?" both winning the award of \$100 made annually by the W. W. Kimball company. Mr. Pease, bass baritone, sang with admirable style in varied material.

### Julia Claussen's Recital

Julia Claussen, contralto of the Metropolitan, chose unhackneyed material of a varied and engrossing sort for her Studebaker recital on March 22. In songs of Brahms she proved her musical intelligence and richness and amplitude of voice. Swedish and other numbers were sung with a simplicity and ardor that brought much applause. Nicolai Mednikoff, some of whose songs were included in her list, supplied admirable accompaniments.

### N. Y. Quartet with Leginska

The New York String Quartet played at the Blackstone Theater on March 22, with buoyant spirit, unanimity and a tone of unusual sweetness in Smetana's "From My Life" and Ethel Leginska's Four Poems after Tagore. In the César Franck Quintet Miss Leginska was the associate at the piano. In the Tagore poems enthusiasts for modernism found much to enjoy in their inventiveness, independence and fancy. The performance of the quintet was brilliant, Miss Leginska playing with abandon and spirit.

### Schmitz Plays Novelties

E. Robert Schmitz's recital at the Playhouse served to introduce twelve of Karol Szymanowski's Etudes. Other items were by Medtner, Milhaud, Debussy, Bach-Busoni and Liszt. Mr. Schmitz showed imaginativeness, technical resourcefulness and clear and swift grasp of his material.

### Soprano and Flutist Heard

Mabel Markle, soprano, sang at Kimball Hall on March 22, assisted by Emil Eck, flutist, and Kathleen Morris, accompanist. Her voice is of pleasant quality and is used with genuine skill and understanding.

### Recital by Eva Wycoff

Eva Emmet Wycoff, soprano, was heard in recital at the Fine Arts Recital Hall on March 22. Her excellently chosen program was evidence of her good taste, and she showed ability as a

singer. Esther Pardee Topp was the accompanist.

### Rosenblatt Assists Organists

Cantor Josef Rosenblatt, tenor, was soloist at Mr. and Mrs. Jesse Crawford's two-organ concert at the Chicago Theater on Sunday noon. The agility and range of his singing were of great interest to a large audience. The two excellent organists, who have made so many innovations in cinema music, included on their program Felix Arndt's "Nola," in which some unique percussion effects were used with great ingenuity, and music by Handel, Bach, Bizet, Grieg and Wagner.

### Joint Program Given

Elsa Chandler, pianist, displayed excellent technical ability and structural sense in her recital at the Fine Arts Recital Hall on March 26. Esther Walrath Lash, soprano, shared the program, displaying a voice of brilliant quality.

### Dux with Paulist Choristers

The Paulist Choristers sang at Orchestra Hall last night, with Claire Dux, soprano, as soloist. The chorus sang excellently under the leadership of LeRoy Wetzel. Miss Dux showed her accustomed silvery beauty of voice, and was welcomed with especial warmth. Watt Webber sang "Cujus Animam" from Rossini's "Stabat Mater."

EUGENE STINSON.

### Rosa Olitzka in Chicago Recital

CHICAGO, March 28.—Rosa Olitzka, formerly contralto of the Metropolitan Opera, was most cordially received in a recital given before the District Grand Lodge No. 4, of the I. O. F. of I., in the Morrison Hotel on March 22. Alexander Zukowsky, first violinist of the Chicago Symphony, was the associate artist.

### Operas Given by Chicago Musical College Students

CHICAGO, March 28.—One of the most interesting student programs of the winter was the performance of "Cavalleria Rusticana" and the Nile scene from "Aida," given in the Central Theater by students of the Chicago Musical College on March 8.

The Aida was Minet Gerber; the Amonasro, Mitchell Kushelevsky, and the Radames, Vladimir Svetloff. Mr. Svet-

loff was also the Turiddu, to the Santuzza of Minna Ysaeva. Adabelle Files, as Lola, and Holt Steck, as Alfio were other principals. Remaining parts were capably sung by Florence Brower, Vera Kret and Albert Hayes. The performances reached a high grade of excellence under the accomplished leadership of Edoardo Sacerdote.

### Robert Steel to Join Chicago Opera

CHICAGO, March 28.—Robert Steel, a Philadelphian who was heard by Herbert M. Johnson in Italy last summer and engaged by him to appear in the auditorium at the conclusion of his engagements in Europe, will join the Chicago Opera next season.

CHICAGO.—A scene from "Dunanoir," a Gaelic opera by Clarence Loomis, was given by B. Fred Wise, tenor, and Gladys Cooper, soprano, the composer playing the accompaniment, before the Fortnightly Club recently.



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# Malipiero and Hindemith Novelties Given

League of Composers Presents  
Four of "Sette Canzoni,"  
Operatic Tabloids—Serafin  
Leads Orchestra in Modern-  
ist Program

MODERN music that enforced serious consideration even when it failed to hold the attention distinguished the concert of the League of Composers in the Forty-eighth Street Theater, Sunday evening, March 29. Only two composers were represented, the German, Paul Hindemith, and the Italian, G. Francesco Malipiero. Because of the prominent place given the works of the latter, and the enlistment of Tullio Serafin as conductor of a chamber orchestra, the audience contained more of New York's Italian musicians than any previous program of this character, with some of the notables of the Metropolitan Opera House included.

The works presented, in the order given, were Hindemith's Trio, Op. 34, played by Gregory Besrodny, violin, Samuel Stillman, viola, and Lajos Shuk, cellist; two songs "The Snow" and "In Praise of Summer" from Malipiero's "Stagioni Italiane," sung by Mme. de Vescovi, Hindemith's "Kammermusik," Op. 24, No. 1, played by an orchestra of twenty-eight pieces led by Mr. Serafin; and four of Malipiero's "Sette Canzoni," the soloists being Richard Hale, Albert Rappaport and Mme. de Vescovi, with Mr. Serafin again conducting the chamber orchestra.

If none of this music bore the hallmark of greatness, it did win free of the purely experimental, the grotesque and the sensational. Little of it suggested effect solely for effect's sake, after the fashion of some recent modernistic revelations. This was music tangible in substance, form and idea; "advanced," but by no means "revolutionary"—music of a kind likely to trouble the confirmed traditionalist but involving no severance with the past. It was not necessary to leap off into space to keep pace with it.

The Sette Canzoni, reduced to four and re-scored by the composer especially for the League, merited first considera-

tion. This oddly conceived work has been mounted in stage form at the Paris Opéra, in accordance with Malipiero's plan for visual action. Sunday's performance, however, was of the music only, the songs being presented in the ordinary concert form.

Malipiero gave his work the sub-title of "Seven Dramatic Expressions." The Canzoni themselves have little or nothing to do with the little flash of a story that accompanies each in the stage version, but they emphasize the action by contrast. Although there are several characters in each, only one sings, the others being silent actors.

In "The Vagabonds" a young woman is lured away from a blind beggar by a youth's singing; in "The Serenade," a lover pours out his amorous lilt under a girl's window, without knowing that she is kneeling at the bedside of her dead mother, and only discovers the tragedy when he impatiently flings open the door; in "The Drunkard" an intoxicated man singing on a doorstep receives the cudgelling intended for a young Romeo fleeing from a tryst that has been interrupted by the irate male of the family; and in "The Return," a woman crazed with grief over the loss of her son drops dead when her song of lament is interrupted by the son's sudden reappearance.

The poems belong to the fourteenth, fifteenth and sixteenth centuries. There is virtually no relation between the words and the action, and the vocal line is that of a normal lyrical expression of these words. But the varied and often vivid orchestration gives each an atmosphere that conforms to the tabloid drama presented. Without action, it was impossible to tell just how effective the stage version may be. As music, the Canzoni are among the best songs Malipiero has written. The three soloists met the demands made upon their musicianship and their interpretative powers admirably, and the orchestra played smoothly and spiritedly.

The Malipiero songs of the seasons, sung by Mme. de Vescovi with piano accompaniment, were less effective, partly because they did not lie well for the singer, a gifted interpreter but one whose lower voice is the least expressive and least musical part of her compass, and partly because Malipiero's musical ideas hovered too close to the commonplace. Particularly in the "Praise of

Summer," a setting of a very lengthy d'Annunzio apostrophe, the composer invited tedium through his effort to sustain a single mood in such protracted form. As Malipiero himself has emphasized, these are compositions for voice and piano, not merely songs with accompaniment.

The Hindemith Trio was chamber music of individuality and personality, in which modernistic counterpoint rather outstripped thematic values, though the slow movement had a considerable measure of lyric beauty of a meditative character.

The Kammermusik was not free of recollections of "Petrushka," but it had vigor, spirit and much deftness of craftsmanship. The final movement, styled "1921" and said to be a picture of post-war unrest in Germany, introduced a fox-trot, played by a trumpet while the other instruments were merrily involved in a controversy involving ten different keys. The program notes so stated, but the reviewer did not attempt to count the belligerents. At any rate, here was polytonality with a vengeance, but the results were less horrendous than when a lone soprano sings off the key. Mr. Serafin and his forces gave the work with invigorating zest.

A program slip stated that owing to the illness of Wilfred Pelletier, the piano parts of the compositions played were in the hands of Richard Wilens and Vittorio Versé. They met their obligations highly creditably.

O. T.

## PASSED AWAY

Arthur Fielden Luscomb

SALEM, MASS., March 21.—Arthur Fielden Luscomb died of pneumonia on March 19, at his home in this city. He was born in Salem, Sept. 3, 1878, and was the son of William E. and the late Annie H. Luscomb. Following his graduation he went abroad and took up the study of the violin under Ysaye. On his return to this country he became active in musical circles and was well known throughout the East as a violinist. He organized and conducted a local orchestra for a number of years. Mr. Luscomb was married a few years ago to Mary F. Anderson, daughter of Mr. and Mrs. Elbridge R. Anderson of Wenham, who died about a year ago.

W. J. PARKER.

Benjamin J. Falk

Benjamin J. Falk, photographer, who, a generation ago, was a prominent theatrical and musical photographer in New York, died of heart disease at his home in New York on March 19, in his seventy-second year. Many well-known photographs—portraits of prominent opera singers and concert artists—were the work of Mr. Falk.

Caroline De Forest

Caroline De Forest, for many years an enthusiastic patron of music, as well as a prominent member of New York and Newport society, died at her home in Park Avenue, New York, on March 23. Miss De Forest, together with her friend, the late Mary Callender, was largely instrumental in the presentation of Wagnerian Opera in Carnegie Hall, under the baton of Walter Damrosch in the early 'nineties, when German opera was temporarily banished from the Metropolitan. Miss De Forest was the daughter of George Neach De Forest.

George H. Lillibridge

WASHINGTON, D. C., March 29.—George H. Lillibridge, an old-time musician and singer of Washington, and a veteran of the Civil War, died on March 26, in his 90th year. Mr. Lillibridge was tenor soloist of Metropolitan Memorial Methodist Church here when General Grant was President and attended that church. Later he had charge of the music at First Congregational Church, of which President Coolidge is a member, and for thirteen years served as choirmaster of Calvary Baptist Church. He was a thirty-second degree Mason. Burial was in Arlington National Cemetery.

A. T. MARKS.

Technical Director of Opera  
Passes



Photo by White Studio  
Edward Siedle

Edward Siedle, for thirty-four years technical director of the Metropolitan Opera Company, died suddenly at his home in Portchester, N. Y., on March 30. Mr. Siedle was born in Woolwich, England, and from the time he was a small child, was interested in the technical side of the theater. When only seventeen he was employed as a supernumerary stage hand at the local theater, displaying such aptitude for the work that he was taken to London at the end of his season. He worked under Bradwell, the famous property man of Drury Lane, and soon became so efficient that before he was twenty he was head property man at a small metropolitan theater. A few years later he came under the notice of Lester Wallack who brought him to this country where he remained except for occasional visits to England.

His first experience in America was with a traveling company with which he was paid \$7 a week. He finally settled in New York as technical director of the Star Theater and later joined the Metropolitan Opera forces when the opera house was under the management of Abbey, Schoffel and Grau.

Besides his work with the Metropolitan, Mr. Siedle maintained a scenic studio where he made sets and properties for various theatrical enterprises. The life-size elephant which caused so much comment in De Wolf Hopper's production of "Wang" in the late 'Eighties, was manufactured by Mr. Siedle.

It is said that the curtain was never permitted to rise at the Metropolitan until Mr. Siedle passed on the settings and properties on the stage and pronounced them accurate. He took his position directly behind the curtain in the middle of the stage and after looking carefully over it, disappeared into the wings at the right, giving the signal for the raising of the curtain.

Mr. Siedle is survived by his wife and a son by a previous marriage, also a sister, the widow of the American light opera composer, Julian Edwards.

J. A. H.

Byrde Kitson Schwarz

CHICAGO, March 28.—Mrs. Byrde Kitson Schwarz, prominent in the Apollo, Musical Club, the Chicago Musicians' Club of Women, of which she had been president, and the Chicago Artists' Association, was killed near Forest City, Ark., on March 22, when the automobile in which she and her husband, Otto Schwarz, were riding, plunged off a bridge. Mrs. Schwarz was buried in Ligonier, Ind.

EUGENE STINSON.

Max Terr Weds Miss Lee Snitz

Max Terr, pianist and accompanist, was married to Miss Lee Snitz of Kansas City, Mo., on March 18. Mr. Terr has been heard on tour with many prominent artists, including Eddy Brown, violinist, in whose recitals he appeared as soloist also, Hipolito Lazaro, David Bispham and others. He was also heard as soloist with the Diaghilleff Ballet. Mr. Terr is at present engaged in arranging and directing records for leading phonograph companies and is musical director of the Pathé Phonograph & Radio Corporation.

## Elisabeth Rethberg, in Third American Season, Duplicates Successes Abroad

(Portrait on front page)

ELISABETH RETHBERG, after three seasons as a leading singer at the Metropolitan Opera House, has just made her New York recital début. Her Aeolian Hall concert represented the first full recital program which she has sung publicly in America, but in Europe she is as well known for her concert work as for her operatic rôles. In Germany she is a favored soloist at the various festivals and holiday concerts as well as a prima donna in the Dresden Opera. It was in Dresden that she made her début and her first great success, and she still goes back there to sing after the New York season.

When Mme. Rethberg was accepted as a singer at the Dresden Opera, after a public try-out, she was at first elated and then terribly humiliated. She had entered the competition without her parents' knowledge but before she could sign the contract she had to telephone for her father's permission, since she was still under age. Of her life and career before she was heard by Artur Bodanzky and engaged for the Metropolitan, Mme. Rethberg says:

"My home was in the Schwarzenberg in the Erz mountains. My parents were devotedly musical, and my mother had a pretty voice, so we had lots of music in the house. My musical talents developed early, and I began to hum melodies almost before I could talk. At five, I began to play the piano, after a fashion! One day one of the neighboring

inns bought a piano, and there was much excitement at anything so extravagant and unusual in our district. I ran over, sat at the piano which had scarcely been unpacked, and played. My childish fancy pictured myself making my début at some great concert, and I set out to study such things as the Beethoven sonatas. I began to sing the songs my mother sang when still a very young girl also, accompanying myself on the piano. Schubert I adored, especially 'The Winter Journey' and 'The Pretty Maid of the Mill.' At seventeen, I entered the Dresden Conservatory.

"The piano teachers wanted me to be a pianist, while the vocal pedagogues positively threatened me if I gave up singing! As you must know, I chose the latter career. At that time, I heard my first opera on the stage of the Dresden Opera, where I was myself so shortly to appear. But I suffered the same torments and discouragements as many hundreds of other vocal students during my arduous preparation. I studied tremendously hard, learning rôles of every kind, but it was as *Agathe* in 'Der Freischütz' that I made my début, which was followed by an appearance as *Micaela* in 'Carmen.'

"A great honor at that time, was that Richard Strauss, in whose opera, 'Die Frau ohne Schatten,' I sang the rôle of the *Empress*, wanted to engage me forthwith for the Vienna Opera. In 1920, Artur Nikisch heard me at the Bach Festival in Leipzig, and engaged me for the famous New Year's concert at the Gewandhaus and in 1922 I came to America. The rest you know."



### Family Songs Assisted Nature in Shaping of Freida Stoll's Career



Photo by Daguerre, Chicago  
Frieda Stoll, Coloratura Soprano, in the  
Rôle of "Micaela" in "Carmen"

CHICAGO, March 28.—For the success which has come to her as a professional musician, Frieda Stoll, coloratura, thanks a mother's training and the environment of nature, which she believes have been the decisive factors in shaping her career. As a child of two, she used to secrete herself under the piano while her sister was rehearsing the accompaniments of songs.

One day the younger child took up the melody alone, and the sister, continuing in some excitement to play the accompaniment, found that the tot was able to keep up the tune until the end of

the song. From that day her mother, who had herself been a singer, predicted her daughter would be a musician.

During her childhood, Miss Stoll continued to show an eager interest in music. She would steal to the attic and read the lives of singers in order to be undisturbed by fear of discovery, and on a porch at the back of her home she would sit and sing in happy solitude.

Singing formed a large part of the family entertainment. Miss Stoll's mother's early musical training had been extensive. She was the daughter of Ludwig Berger, a Swiss composer, to whom his fellow countrymen have reared a monument. In the midst of her family of eight children, all of whom have evinced musical ability, the mother would sing Swiss songs for their delight. The children grew up, accustomed to singing to the accompaniment of a guitar, and to joining in choruses of songs.

The second important factor in Miss Stoll's development as a musician was her love of nature, she believes. She took tramps in her girlhood through Wisconsin woods and along the broad Mississippi. The singer still enjoys being out of doors, and is happiest while alone in the woods, singing coloratura notes for feathered listeners.

Miss Stoll finds her audiences enjoy most heartily American music, and, when visiting communities, is usually asked to include native material in her program. She has found that this country supplies all the advantages necessary to the training of a musician, and has herself received her instruction from her mother, and in Chicago from Colberta Millett, a pupil of Lilli Lehmann, and Richard Hageman. Miss Stoll held classes in Fond du Lac, and assisted in the forming there of a new college, the Wisconsin College of Music.

#### Marie Morrissey to Be Heard in Chicago Series

CHICAGO, March 28.—Marie Morrissey, contralto, who has been making records for the Brunswick Phonograph and fulfilling a number of engagements during the last month, has been engaged as one of the first artists to give a recital under the management of Bertha Ott, impresario and successor to the late F. Wight Neumann. Miss Morrissey will be heard in the Studebaker Theater on Nov. 8, which may be the inaugural event of the new course.

## CHICAGOANS CONCLUDE CINCINNATI SERIES

### Reiner Forces Give Version of Debussy Work—'Cellist Is Soloist

By Philip Werthner

CINCINNATI, March 28.—The Chicago Civic Opera Company, which opened a series of four performances here on March 9, under the auspices of the Cincinnati Grand Opera Committee of fifty-two guarantors, as reported in *MUSICAL AMERICA*, gave its final works, "Romeo and Juliet" by Gounod, and "Gioconda" by Ponchielli, on March 11 and 12, with splendid success. Splendid staging and soloists of exceptional excellence made the performances notable.


In "Romeo and Juliet" the principals were Florence Macbeth and Charles Hackett, whose singing in the Balcony Scene was unforgettable. Others heard

were José Mojica, Desiré Défére, Gladys Swarthout, William Beck, Antonio Nicolich and Edouard Cotreuil.

"Gioconda" was given a splendid performance by a cast including Rosa Raisa, who sang and acted finely; Cyrena Van Gordon, Augusta Lenska, Giacomo Rimini, Antonio Cortis and Virgilio Lazzari. The orchestra under Giorgio Polacco was splendid.

The Cincinnati Symphony gave a "popular" concert on March 15, under Fritz Reiner. The soloist was Dorothy Kempe, 'cellist, who disclosed a beautiful tone and considerable technic in a Popper Suite. The "Children's Corner" of Debussy, arranged for orchestra, was given its first performance here. The concert closed with the "March Slav" of Tchaikovsky.

Alma Kitchell, contralto, has been engaged to appear at the Mississippi State Festival, Alfred H. Strick, conductor, to be held in Jackson on May 4, 5 and 6.



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"Seven Last Words,"—Dubois, Decatur, Ill., April 5th.  
The Swan and Skylark  
Hiawatha's Wedding Feast } Galesburg, Ill., May 12th.

Song recital for the summer school of the State Normal School of DeKalb, Ill. (5th appearance.) May 3rd, Tenor role, "Messiah," Ft. Wayne, Ind.

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# Something for Everyone in Latest Publications

By SYDNEY DALTON



**T**HIS week there is another miscellaneous assortment of music that will be of interest to musicians in various lines: the pianist and teacher, the singer and the conductor of choruses. Much of the material is music of a more or less familiar sort.

## The Art of Phrasing, for Young Folks

The young piano pupil of today has a great advantage over his brother of past years in that teachers are now trying to make all phases of study interesting to the beginner. Whether these new methods are entirely successful remains to be seen. Certainly the experiment is worth trying. If there is chink in the armor, it is probably in a lack of perseverance in overcoming difficulties as such. Here is Dorothy Gaynor Blake, for instance, writing a book of piano pieces entitled "Fun and Phrasing" (Oliver Ditson Co.) that goes into the broad principles and many of the details of the art of phrasing in a series of pieces that pupils will want to learn. If these pieces are played the way the composer intended, the learner cannot help being benefited in musicianship. There are eight numbers in the book; the composer has written an illustrative poem for each, and she writes good verse.

## Two New Songs by H. W. Dyckman

I can't remember having seen songs by H. W. Dyckman before, but his two recently published numbers, entitled "The Vesper Thrush" and "A Ballad of Trees and the Master" (John Church Co.), afford real pleasure. There is quite an unusual charm about the first of these in that it paints faithfully the calmness and tranquillity of evening in the country and makes effective and subtle use of the thrush's call. It is for high or medium voice. The setting of Sidney Lanier's poem is not so outstanding, yet it is a musicianly and nicely made song with a good ending. Published for high voice.

## More Songs of the Frontier by Oscar J. Fox

"A Home on the Range" and "Greer County" are the titles of two further settings of poems from "Cowboy Songs and Other Frontier Ballads," collected by John A. Lomax and set to music by Oscar J. Fox (Carl Fischer). All these songs have a rough and ready swing

and an air of sincerity that seem typical of the "broad open spaces" of the prairie. The first is called the cowboy's "Home, Sweet Home," and Mr. Fox has added an enhancing accompaniment to the tune. The music to the second number is evidently entirely Mr. Fox's, and he has caught the spirit of the words and locale to a nicety. This is for a low voice. "A Home on the Range" is in a medium register.

## "Rose of Love"—A Song by Harry Rogers Pratt

"Rose of Love," by Harry Rogers Pratt (Composers' Music Corporation), smacks of the ballad, yet it is superior to the generality of numbers in that genre, so far as its accompaniment is concerned, at least. The melody sticks in the memory. The composer wrote the words and designed the music for a medium voice.

## "Gethsemane," Sacred Song by C. F. Manney

Charles Fonteyn Manney is a musicianly writer, whose music is always worthy of attention. A sacred song bearing his name as composer has recently come from the press. This is entitled "Gethsemane" (Oliver Ditson Co.) and is composed in a style that will make it popular with church soloists, even though it is not along the traditional lines of devotional music. As many churches have abandoned tradition in their music, however, this may hardly be considered as a criticism. As a song, *per se*, it is worth while. There are two keys.

## A Drawing-Room Piece and a Book of Studies

Ernest Toy's "Melody" (G. Schirmer) is frankly acknowledged, on the cover, to be a drawing room piece, and as such it must be reviewed. In the past there have been innumerable piano pieces written in exactly the same manner—which undoubtedly goes to prove that the style is popular: a melody in the soprano, with chords on the second half of the beat throughout as an accompaniment. Occasionally there are brief melodic snatches in an inner part, of course. It is a tuneful little number and well made. Third grade pupils could master it.

"Pretty Finger Studies" is a book for the young pianist, published in Schirmer's Scholastic Series. It is by Mathilde Bilbro, a composer who has written many valuable pieces and studies for pupils in the early grades. Herein she seeks to develop strength and independence in the fingers and to promote accurate fingering, a most valuable detail that should be cultivated from the

first lessons. Many of the studies, which are forty in number and short, are repeated in different keys, in order that habits may be formed without monotony to the learner.

## Piano Pieces for the Later Grades

L. Leslie Loth's Valse Brillante in D Flat (Oliver Ditson Co.) is a flashing, vivacious number for fifth and sixth grade pupils, with a generous amount of passages in octaves and double notes, combined with tunefulness and effective writing for the instrument. It is packed full of phrases upon which the conscientious student will be able to sharpen his technical teeth. Cedric W. Lemont has written a Mazurka in B Minor that is faithful enough to its kind to have been composed by a Pole. This is for the fourth grade and is also put out by Oliver Ditson.

## Five Numbers for the Church Choir

Dr. Carl F. Pfatteicher has edited two chorals of the sixteenth century that conductors of choirs will appreciate. They are entitled "Come, Heart, and Tell," and "Praise God, Ye Peoples, Praise the Lord." The first is by Praetorius and the second by Vulpus. Each is only a page long and they are published together (Carl Fischer). Other numbers from the same press are two anthems by Stanley T. Reiff, entitled "On Wings of Living Light," an Easter carol that works up to a big climax, and "The Lord Is Nigh Unto Them," an arrangement of the composer's solo of the same name. It has two short passages for soprano solo. There is also an arrangement of Huston Ray's sacred song, entitled "Love Is Life," opening with a short duet for soprano and alto. Finally, John Pattinson has arranged "Twelve Short Responses," based on classic themes and the works of more modern composers, ranging from Bach to Wagner.

## Part-Songs for Mixed Chorus and Women's Voices

Among new publications for choruses there is May A. Strong's "May Comes Laughing," for mixed voices, which won the W. W. Kimball Co. prize in 1924. This is a work of considerable proportions, involving at times seven parts, above which for most of the time there is a soprano solo. It is a rousing number in spirit. From the same press (Oliver Ditson Co.) there is "A Roundelay" by Frances McCollin, also for mixed chorus, that is equally bright.

Harvey B. Gaul's three-part song for women's voices, entitled "Summer Noon," is an ingratiating and smooth flowing number that will be found nicely effective. William Lester contributes a two-part "Hunting Song" that is melodious and well adapted to its purpose.

## Boston Firm Publishes Catalog of George B. Nevin's Compositions

A special list of the works of George Balch, Nevin, American composer, which are published by the Oliver Ditson Company of Boston, has been issued in an illustrated folder by that firm. Listed in the pamphlet are several hundred devotional and secular songs, arrangements for men's voices and mixed choruses, and four cantatas. Mr. Nevin has won a leading place among composers of church music in America, his songs, duets, anthems and larger works being in considerable demand in the choir lofts of the country. His aim in his works has been to provide appropriate, straightforward and melodious settings which will aid in reverent worship. Mr. Nevin has, in addition to writing hundreds of songs and other works, compiled a volume of "Standard Anthems for Men's Voices" and written articles on music for publications. An honorary degree of Master of Arts was conferred on him by Lafayette College. A number of records of his compositions have been made for the phonograph and other works have been rendered into the Braille system of notation for the blind. His wife, Lillian Dean Nevin, has written the texts for two of his cantatas, "The Adoration" and "The Crucified."

Rata Présent Plays at Hastings School HASTINGS, NEB., March 28.—Rata Présent, pianist, was heard in a recital at the Immaculate Conception College on a recent Saturday evening. The artist was heard in an interesting list of numbers.

## "Morning Song," by Sydney Dalton, Is Effective Work

SYDNEY DALTON'S "Morning Song," a vocal setting of a fine poem by Frederick Peterson, is one of the most interesting numbers that have come out in some time in this field of music. The song is published for high voice only and is in the rich tonality of D Flat, with a running accompaniment in arpeggios not unlike that of "Si mes Vers Avaient des Ailes." The melody is fluent and the climax well built up, both melodically and harmonically, so that the number is a grateful one both to singer and accompanist. Added to this, the composer has caught the spirit of the text so neatly that words and music are unified in an unusually complete manner. The song will undoubtedly achieve a wide popularity, as it is broad in its appeal (G. Schirmer, Inc.).

J. A. H.

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## Scriabin's "Prometheus" Is Performed in Boston Under Koussevitzky's Bâton

BOSTON, March 30.—It was fitting that Serge Koussevitzky should be the first conductor to introduce Scriabin's "Prometheus" to Bostonians, for it was under his bâton that the work was first produced in Moscow on March 2, 1911, with Scriabin himself playing the piano part. Originally the composer wished that the "symphony of sounds" should be accompanied by a "symphony of colors." The synchronization with a color keyboard, however, proved impracticable, although the Russian Symphony attempted it in New York in 1915. Scriabin has tried to express his theosophical leanings in terms of music. "Prometheus" begins mystically, but for many pages the music is rambling, rhythmically vacillating, and too esoteric, both in dramatic substance and in form.

Alexander Lang Steinert was invited by Mr. Koussevitzky to play the piano part, and performed the intricate music with great enthusiasm and expressive coloring. He was enthusiastically applauded for his performance.

The Cecilia Society, trained by Malcolm Lang, with its inspired singing in the choral finale, furnished a powerfully impressive note to Scriabin's ecstatic ending. Mr. Koussevitzky conducted the work with understanding and emotional fervor.

The Society also added beauty of effect to Borodin's Polovtsian Dances from "Prince Igor." Mr. Koussevitzky played Handel's Concerto Grosso No. 5 in D Major for string orchestra, and repeated Rabaud's pictorial "La Procession Nocturne," from a recent program.

### Mollenhauer Leads People's Symphony

Mr. Mollenhauer resumed his conductorship of the People's Symphony after a short absence, at the nineteenth concert of the orchestra on Sunday afternoon, March 22. Mr. Mollenhauer gave effective readings of Beethoven's "Leonore" Overture, Saint-Saëns' "Le Rouet d'Om-

phale," and Tchaikovsky's Symphony No. 4.

Leader and orchestra were vigorously applauded for their work. Harry Farman, violin soloist, gave a brilliant performance of the Paganini Concerto for Violin, in D major, playing with notable technical finish and richness of tone.

### Schumann Heink in Recital

Ernestine Schumann Heink gave a second Boston recital at Symphony Hall on Sunday afternoon, March 22. The "Frauenliebe und Leben" cycle of Schumann was sung with depth of feeling and with beautiful sentiment, artistically and with vocal finesse. Florence Hardean played tastefully two groups of violin solos, and Katherine Hoffman at the piano was an able assistant.

### Contralto Sings Lieder

Rose Zulalian, contralto, recently heard as soloist with the People's Symphony, gave a recital at Jordan Hall on Tuesday evening, March 24. Miss Zulalian disclosed a deep, rich contralto voice of lovely texture and quality and a feeling for vocal style in Rossi's "Ah Rendimi," Georges' "Le Soleil," Schubert's "Die Allmacht" and "Wiegenlied," and other numbers. Margaret Kent Hubbard played the accompaniments.

### Violinist Gives Bloch Work

Julius Risman, violinist, in his recital in Jordan Hall on Wednesday evening, March 25, gave the first Boston performance of Bloch's "Baal Shem," three pictures of Chassidic Life, with the titles "Vidui" (Contrition), "Nigun" (Improvisation), and "Simchas Torah" (Rejoicing). Mr. Bloch has caught the racial feeling and has preserved with rare verity the varying moods. Mr. Risman played these numbers with revealing fer-

### Nanette Guilford Is Soloist with Ensemble in Boston

BOSTON, March 28.—The season's concert course under the auspices of the Boston Athletic Association was brought to a successful close on March 16, when Nanette Guilford, soprano of the Metropolitan, was heard as soloist with Vannini's Symphony Ensemble. Miss Guilford disclosed a voice of charming and persuasive quality, and merited praise for her singing of the aria "Ancora un passo" from "Madama Butterfly." Her other numbers included "Hymne au Soleil" by Georges; "Heimkehr vom Feste," by Leo Blech; "Yung Yang," by Bantock; two Mexican Street Songs, and the aria "La mamma morta" from "Andrea Chenier." Mr. Vannini's program of orchestral pieces won commendation, and included the Overture to "L'Italiani in Algeri," by Rossini; "Pas des Amphores" from "Callirhoe" by Chaminade; "Caucasian Sketches" by Ippolitoff-Ivanoff, and "Wagneriana" by Morena-Wagner. G. Bladet, flautist, played Cyril Scott's "The Ecstatic Shepherd," and an encore. The audience sang a stanza of "Auld Lang Syne" to orchestral accompaniment at the close of the concert. W. J. PARKER.



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vor. Also on the program were the Brahms D Minor Sonata for Violin and Piano, the Vieuxtemps Concerto No. 4, and a group of smaller numbers. Samuel Goldberg was at the piano.

Mildred Cobb, soprano, a recent soloist with the People's Symphony, was heard in recital at Jordan Hall on Thursday evening, March 26. Miss Cobb has a full, resonant voice and ample technical equipment. The program included the aria "Ritorna Vincitor" from "Aida," and numbers by Strauss, Messager, Bantock, Josten, Wolf, Sibella, Fourdrain, Sachnowsky and Cyril Scott.

### Julia Culp Returns

Julia Culp was heard at Jordan Hall on Saturday afternoon, March 28, in Brahms and Schubert songs, given with rich interpretative feeling. A remarkable breath control, exquisite shaping of melodic line and phrase, and command over expressive nuances, were disclosed. Coenraad V. Bos was at the piano. HENRY LEVINE.

CHICAGO, March 28.—John R. Hattstaedt, secretary and manager of the American Conservatory, and Mrs. Maude Turner Harris of Monticello, Ark., were married on March 3.

## Boston Activities

March 22

Grace Cronin, child pianist and pupil of F. Addison Porter, will give a recital in Jordan Hall, Wednesday evening, April 15. Miss Cronin will play compositions by Scarlatti, Paradies, Daquin, Schumann, Mendelssohn, Chopin and Liszt.

Heinrich Gebhard, concert pianist, and Frank E. Morse, teacher of voice, are giving a series of historical recitals, broadcast from WNAC (The Shepard Stores). Explanatory remarks for young people by Mrs. Heinrich Gebhard are a feature of the successful educational events. The course of eight concerts will be concluded on May 6, when works by MacDowell will be given. German, Norwegian, Russian and French masters' compositions were previously heard.

CHICAGO.—Jean MacShane, pianist, played at the Belmont Hotel recently in the sixth of the Sunday musicales given there.

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# New York's Round of Concerts and Recitals

[Continued from page 24]

ness in her singing of Brahms' "Mainacht" and "Sehnsucht," which was somewhat marred by a tendency to clip her phrases short. Three sprightly numbers by Grieg had charm, and in the final group Carpenter's "Serenade" was earnestly applauded and necessitated encores. Celius Dougherty provided good accompaniments. F. O. S.

## Olga Steeb Reappears

Olga Steeb, pianist, who has been heard in New York during other seasons and who appeared earlier this year, gave a recital in the Town Hall on the afternoon of March 24, presenting a well arranged program that was somewhat out of the beaten track, hence a relief in view of the fact that most pianists this winter have played Follow-My-Leader in choosing their pieces. Miss Steeb began with a French group, Rameau, Daquin and Couperin for the classics and César Franck for the moderns. The second group was of works by the late Charles T. Griffes, and the third by Chopin.

The artist did her best playing in atmospheric bits, the Griffes, for instance, and the quaint early-French numbers. Griffes' "White Peacock" was delightfully played and also the same composer's "Lake at Evening," given as encore to the group. The Franck Prélude, Choral and Fugue were given with full tone and fine shading, and the group of Chopin, containing the great Fantasia, Op. 49, as well as the Berceuse and the Scherzo, Op. 39, was given with

taste and musicianly understanding. All in all, it was an afternoon of fine and interesting piano playing. J. A. H.

## Byrd-Gordon-Hale Concert

For the benefit of the Birth Control International Conference, a concert was given in Aeolian Hall on the evening of March 24 by Winifred Byrd, pianist; Dorothy Gordon, soprano, and Richard Hale, baritone. Mr. Hale began the program with a song group including Rachmaninoff's "As Fair Is She," Deems Taylor's "Captain Stratton's Fancy," which was composed especially for him, Tom Dobson's silly "Cargoes" and two Negro spirituals. Mme. Gordon followed with a song group by Haydn, Schumann, Weckerlin, Chausson and Poldowski. Miss Byrd's first group was of numbers by MacDowell, after which Mme. Gordon and Mr. Hale joined in "La ci Darem" from "Don Giovanni," and the program ended with a group of piano numbers by Miss Byrd, including two Chopin pieces, one by Goossens and Hutcheson's arrangement of the "Ride of the Valkyries." Blanche Fleming accompanied Mme. Gordon, and Helen Chase, Mr. Hale.

Mr. Hale delivered all his numbers with vigor and with musicianship and won the approval of his audience. Mme. Gordon displayed a light soprano voice of crystalline quality, but indifferent breath control caused her to chop her phrases and also to sing with varying pitch. Miss Byrd played with considerable fire though sometimes with a tendency to too much speed, as in the Mac-

Dowell "Witches' Dance," but her playing was always brilliant; and in her final number she achieved an interpretation of real power as well as dazzling technique. H. S.

## Vera Jachles' Début

Vera Jachles, pianist, made her New York debut in the Town Hall on the evening of March 25, and made it most auspiciously. The program, which was a thought too long, began with the C Minor Impromptu of Schubert, which was followed by the Brahms Handel Variations and Fugue, the B Minor Sonata of Chopin, a pot-pourri group of pieces by Sgambati, Medtner, Glazounoff and Albeniz. The final group was Debussy's "Reflets dans l'Eau" and the Liszt Tarantella.

Miss Jachles' playing was characterized by a sharp, clean-cutness that gave a very vivid quality to everything she played. The Variations were approached in a businesslike way and their difficulties put to flight. There was some ill-considered pedaling which was more rhythmic than harmonic, but for the most part Miss Jachles was musical in all she did. The Chopin Sonata especially disclosed a fine sense of phrase and a judiciously used rubato added much to the result. The closing number was given with high speed and made an effective close to the program. J. A. H.

## Alita Alces, Soprano

Alita Alces, soprano, was heard in recital in Rumford Hall on the evening of March 24, with Maurice Lafarge at the piano. Miss Alces, who is a stranger to the New York concert platform, disclosed many qualities that should make her a useful member of the concert-giving fraternity. Her voice is one of size and of fine quality and fairly well under control. She still has a good deal to learn of the art of German pronunciation, but her French was good and her English diction clear. The program, which gave the impression of being thrown together rather than arranged with a definite scheme, began with songs by Bossi and Cimara, the group also including songs by Strauss, Tchaikovsky ("Mignon's Lied") and Brahms. The second group was in French, after which came Santuzza's aria from "Cavalleria Rusticana" and a group of five songs in English by American, Russian and English composers.

Miss Alces has made a more than creditable début, and her further appearances will be awaited with interest. J. D.

## Mr. and Mrs. Huss

Mr. and Mrs. Henry Holden Huss were heard in a joint recital in Steinway Hall on the afternoon of March 25. Mr. Huss began the program with a Prelude

and Fugue in C Minor and the B Minor Bourrée of Bach. Mrs. Huss' first group included a song group by Handel, Bach, Paradies, Brahms and Schumann, all of which she sang with taste and musicianship. Mr. Huss' second group included three Chopin numbers, "Midsummer" by Sexton and three numbers by himself, two of which were from manuscript, a Mazurka in D Flat and "The Joy of Autumn," which proved of interest and were received with much applause. Mrs. Huss' second group was in songs by Mr. Huss, all of which except the first were in manuscript. The new songs were entitled "The Daffodils," "The Shepherdess," "The Happy Heart" and "A Book of Verses." Mrs. Huss sang the entire group exceedingly well, bringing out the many admirable qualities of the numbers. The recital closed with Mr. Huss' Sonata for Viola and Piano, played by the composer and Samuel Lifschey. J. A. H.

## Amy Evans in Début

Amy Evans, Welsh soprano, made her New York recital début in Aeolian Hall on the evening of March 25. Miss Evans has dignity and a voice of power, often impressive and occasionally ponderous. She has the manner of an oratorio singer, which adapts itself well to classical airs but becomes somewhat pompous in simple lieder.

In Rossini's "Inflammatus" she re-

[Continued on page 37]

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## EASTMAN SCHOOL OUTLINES SPECIAL SUMMER SESSION

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ROCHESTER, March 28.—The Eastman School of Music has just completed plans for the summer session, which will be under the direction of Arthur M. See, secretary-manager of the school. The faculty will consist of the regular teachers of the school, including most of those in charge of the degree and certificate courses. The course will open on June 22 and continue until July 25.

The vocal faculty will contribute its entire personnel, including Adelin Fermin and T. Austin-Ball. Frederick H. Haywood of New York will join the faculty for private teaching and will also conduct classes in public school music. In the piano department special features will be a course in methods for teachers by Raymond Wilson and a repertoire course by Max Landow. Pierre Augieras will teach during the summer for the first time since coming to the Eastman School. Harold Gleason and Warren Gehrken will be in charge of the organ work, in which the course for motion picture organists, under Robert Berentsen and Harold Smith, will be an important part. All other departments of the school will be in session, and special practice opportunities in ensemble work will be provided.

Courses for public school teachers of music will offer opportunities for intensive study. By permission of the board of education, Charles H. Miller, director of music in the schools; Sherman Clute, director of instrumental music, and David E. Mattern have been added to the list of teachers. Hazel Kinsella will conduct a two weeks' normal course in methods of teaching children. Louis Mohler of Teachers' College, New York, will conduct a two weeks' course in appreciation, after which Grace Barr will carry on the work for three weeks. George Barlow Penny will teach harmony.

The summer session of the College of Arts and Science of Rochester University will be held at the same time the Eastman summer course is in session, making it possible for students to pursue their academic studies during this five weeks' period.

### Summer Course for Singers at Mannes School

The David Mannes Music School, New York, announces, for the second year, a special summer course for singers to be given by Giulio Silva during six weeks, beginning early in June. Mr. Silva will later sail for Italy with a number of his pupils at the school, who will continue their work with him abroad and appear in operatic performances. The early summer work is in solo and ensemble for professional singers and teachers. Mr. Silva's classes and the diction classes of Matilde Trucco will

be limited to six students. The former vocal teacher's students recently participated in an operatic concert given by the school in Aeolian Hall under his direction. The vocal department also has on its faculty Fraser Gange and Greta Torpadie.

### Loudon Charlton Announces Artists' List

The Loudon Charlton list of artists for 1925-26 includes the following names: Ethyl Hayden, Luella Melius, Anne Roselle and Helen Stanley, sopranos; Marie Morrissey and Emma Roberts, contraltos; Edward Molitere and Lambert Murphy, tenors; Edgar Schofield, baritone; Alexander Borovsky, Maria Carreras, Alfredo Casella, Shura Cherkassky, Oliver Denton and Ernest Hutcheson, pianists; Georges Enesco, Samuel Gardner, Sylvia Lent and Juan Manen, violinists, and Maurice Bambois, 'cellist. The Flonzaley Quartet will enter its nineteenth American season under this management. The Charlton office is booking Mr. Schofield and Mildred Dilling, harpist, in several joint concerts. The American Grand Opera Trio, comprising Helen Stanley, Paul Althouse and Arthur Middleton—the two last named artists by arrangement with Haensel & Jones—will also be presented.

### George Cehanovsky Applauded in Baritone Roles with Gallo Forces

George Cehanovsky, baritone of the San Carlo Opera Company, has been having unusual success with that organization this season. He has sung leading baritone rôles in "Faust," "Roméo et Juliette," "Manon," "Cavalleria," "Bohème" and "Lohengrin" in many cities in which the company has been heard and has invariably been accorded a warm reception both by public and press. Mr. Cehanovsky is a son of Sophia Cehanovsky, teacher of Thalia Sabanieva, soprano of the Metropolitan, who was formerly professor of singing at the Imperial Conservatory in Petrograd, where she taught many of Russia's leading singers.

### Child Pianist to Play in Town Hall

Lucie Stern, eleven-year-old pianist, who has played in Europe and also in Philadelphia, will make her New York debut in a recital in the Town Hall on the evening of April 7. Her program will include Bach-Tausig's Toccata and Fugue, Beethoven's "Moonlight" Sonata, Schumann's Sonata in G Minor and a group of three Liszt numbers, including "Campanella."

### Albertina Rasch to Give Dance Program

Albertina Rasch, assisted by a company of twenty-five dancers, including Jacques Cartier, Agnes Roy, Mary Parsons, Natalia Harasti and Molly Peck, will give a dance program in Carnegie Hall on the evening of April 7.

### Rivoli Audiences See Dance Cycle

For the music program at the

Rivoli Theater Mr. Riesenfeld presented an elaborate number called "Dancing Through the Ages," with the ensemble, showing the development of dancing, in seven scenes, from ancient to modern times, for which John Wenger, art director, has arranged striking settings. The overture was made up of excerpts from Puccini's "Bohème," played by the orchestra under the alternate leadership of Irvin Talbot and Emanuel Baer. The organ numbers were played by Harold

Ramsbottom and Oliver Strunk. The program at the Rialto was headed by the overture "Sakuntala" by Karl Goldmark, played by the orchestra under Hugo Riesenfeld and Willy Stahl. There was also the popular Riesenfeld Classical Jazz and a dance divertissement. Helen Sherman, coloratura soprano, sang "Lo, Hear the Gentle Lark" by Sir Henry Bishop. Alexander D. Richardson and Sigmund Krumgold alternated at the organ.



# Anna Case

## Random Notices of a Crowded Season

### Universal and Unstinted Praise from Varied Centers

**BROOKLYN:** "The magic of the exquisite timbre of her glorious tones evokes memories of Kreisler's violin, Pachmann's piano, Casals' cello. Flexibility and vibrancy also are outstanding characteristics of her voice, while her refined method of sustaining top tones should be the envy and model of ten thousand other singers hereabouts."—*Brooklyn Standard Union*, Jan. 24, 1925.

**MONTREAL:** "Her voice showed the rich quality and flexibility of an old violin. She sang with a wealth of feeling and rare tonal perfection."—*Gazette*, Nov. 24, 1924.

**OTTAWA:** "She is one of the most popular vocalists in the United States today; and deservedly so. She differs from most singers, including the best, in that she is a complete vocalist. Her voice is remarkable in resonance and range and in its wonderful response to the mental impulse, without which a great singer becomes impossible. Miss Case plays on her voice as an executant performs on the instrument of his choice. She can use it in a way which enables her to sound the whole gamut of musical emotion, being now tender and appealing, and now rising with subtle art to some overpowering dramatic climax."—*Ottawa Journal*, Nov. 26, 1924.

**TRENTON:** "Her voice had that lovely, sweet, rich beauty of tone which music lovers have so long associated with her."—*Evening Times*, Nov. 12, 1924.

**UTICA:** "About her always is the quality of artistry. That she is an American product is a source of pride to all who acclaim her as one of the world's greatest."—*Observer-Dispatch*, Dec. 30, 1924.

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# People and Events in New York's Week

## SING NEGRO SPIRITUALS

Singers from Tuskegee and Hampton Institutes Applauded in Carnegie Hall

A program that listed Negro spirituals by singers from the Tuskegee and Hampton Institutes drew a crowd of persons to Carnegie Hall on the evening of March 23 that completely filled the auditorium and left several hundred clamoring for admittance. The musical numbers, however, proved the least part in a most effective program, designed to aid the cause of these institutions in their campaign for increased endowment. A radio speech by Chief Justice Taft, motion pictures of the progress and work done at the schools and a highly interesting address by Dr. Robert R. Moton, Negro director of Tuskegee, were interspersed with musical numbers by the Tuskegee Quartet and the Hampton Glee Club and piano numbers by R. Nathaniel Dett, Negro composer and head of the Hampton music department.

The work of the singers was expressive, being especially fine in pianissimo passages and in rhythmic effects. Less distinctive work was done in the "Volga Boat Song," Aubrey W. Pankey sang Dr. Dett's "Follow Me," with the composer at the piano, who was also heard in two of his piano compositions, including his well-known "Juba Dance." The audience was wildly enthusiastic and there were insistent calls for more.

H. C.

## Pupils of Dudley Buck Give Programs in Chickering Hall

Singers from Dudley Buck's studio gave an hour of music in Chickering Hall on the evening of March 18. Dr. Robert H. McConnell, baritone, disclosed a resonant voice and clear diction in "Devotion" by Strauss, "Take All of Me" by Stickles and two other numbers; Mollie Gould, soprano, was heard to advantage in Bemberg's "Nymphs and Fauns," Woodman's "A Birthday" and songs by Gretchaninoff and Robyn; Frank E. Forbes used his fine baritone voice with telling effect in two songs by Brahms, "Devotion" by Schumann and numbers by Sanderson, Branscombe and Logan, and Nadine Cox, soprano, revealed a voice of wide range and interpretative talent in "Chanson Norvegienne" by Fourdrain, an aria by Massenet and songs by Campbell-Tipton and Hageman. Alma Milstead and Dr. McConnell were applauded in a duet from Massenet's "Thais," and Robert Sanchez was given a cordial reception for his singing of Handel's "Where E'er You Walk," Purcell's "I Know a Lady," Sanderson's "The Blind Ploughman" and d'Hardelot's "I Know a Lovely Garden." Elsie T. Baker was at the piano.

## Ethel Wright and Thomas Fuson Fulfill Concert Engagements

Ethel Wright, contralto, and Thomas Fuson, tenor, are listed for a series of engagements in the near future. Following an appearance before the National Patriotic Society at the Waldorf-Astoria Hotel on April 1, they will fulfill several individual engagements and will give a joint recital in Bristol, Conn., on the evening of April 17. Mr. Fuson has been heard recently in performances of "Elijah," "Messiah," "The Holy City" and "Stabat Mater," and will sing in Stainer's "Crucifixion" in Morristown on April 9 and in Macfarlane's "Message from the Cross" in Orange on the following night. On Easter Sunday afternoon he will sing in Hackensack, and in the evening in Brooklyn. The two singers fulfilled their third engagement in Elizabeth, N. J., on March 18. They are now arranging their annual tour of the Middle West for next summer and will visit the Pacific Coast next season.

## Suffern School Heard at Waldorf

The School of the Holy Child of Suffern, N. Y., presented a group of its students in a program in the Astor Gallery of the Waldorf-Astoria on the afternoon of March 13. The program was given under the direction of

Bernice E. B. Nicolson, and Charlotte L. Bachman of the piano department, and Elizabeth D. Leonard, choral director. The various performers demonstrated the high character of the work done at the school and received cordial applause from a friendly audience. The Euphonic Trio, composed of Em E. Smith, violinist; Gladys Shailer, pianist, and C. Zelma Crosby, cellist, assisted with several numbers.

## Pupils of McCall Lanham Sing in Programs in Washington, D. C.

Pupils of McCall Lanham in Washington gave a program recently at the Chevy Chase School. Virginia Murray sang "In a Garden" by Hawley and "Il neige" by Bemberg; Ruth Wilkens sang songs in French by Hahn and Godard; Jo Eldridge was heard in Hawley's "When Love Is Gone" and "Tommy-Lad" by Margetson, and Ruth Curran sang songs by Sinding and Thomas. Thelma Stallworth sang two numbers by Chaminade; Betsy Dillard was heard in "The Star" by Rogers and "Down in the Forest" by Ronald, and Ruth Wilkens and Thelma Stallworth sang a duet by Mendelssohn. The second part of the program was devoted to songs sung by Charles Bransenburg, a tenor from New York. Raymond G. Moore, baritone, has been active also, and Harry Angelico, baritone, will sing songs of Mabel Daniels, with the composer at the piano, at the League of American Pen Women's Convention in April. Bernice Randall, mezzo-soprano, will sing songs of Gena Branscombe on the same program. Mr. Moore and J. C. Smith are members of the Columbian Male Quartet, which made eighteen appearances in March.

## Kathleen Hart Bibb Gives Programs

Kathleen Hart Bibb, soprano, has fulfilled several engagements since her successful recital in Aeolian Hall. These include a private musicale at the home of Mrs. William H. Wolverton, an appearance before St. David's Society at the Hotel Astor on March 2, and in a benefit for Thrift House on March 7, special music having been arranged by Samuel L. M. Barlow. Mrs. Bibb will return to Minnesota, her native State, for a series of engagements in June and July and will also conduct a special class at the MacPhail School of Singing in Minneapolis.

## Phradie Wells to Sing in South

Phradie Wells has been booked for a series of concert engagements following the close of her season as soprano of the Metropolitan. She will make two appearances at the festival in Jackson, Miss., appearing in Haydn's "Creation" on May 6 and in a miscellaneous program on the following night. Another engagement which her manager, Annie Friedberg, has booked for her in the South is in Warrenton, N. C., on April 24.

## Irene Jacques Leaves on Long Tour

Irene Jacques, dramatic soprano, left recently with the Hearn Sisters on a tour that will take them to many parts of the United States and will last until some time in June. Miss Jacques will present part of her program in costume, featuring arias from "Carmen." She has a large repertoire that includes standard French and German songs and operatic arias. Miss Jacques is a pupil of Adelaide Gescheidt.

## Guimar Novaes to Give Final Recital

Guimar Novaes, pianist, will give her final New York recital of the season in the Town Hall on April 11. The program will be devoted entirely to works of Chopin, including the Sonata in B Flat Minor, six preludes, the Fantasia in F Minor, Op. 49, Impromptu in F Sharp, two mazurkas, a nocturne and an étude. Mme. Novaes will sail for Europe shortly afterward.

## Hadley to Conduct Own Work in Chicago

Henry Hadley, associate conductor of the New York Philharmonic, has been engaged to conduct a performance of his "Resurgam" to be given in Chicago by the Apollo Club and the Chicago Symphony in Orchestra Hall on April 13.

## The Pavley-Oukrainsky

### Company Lengthens Its

### Season in Mexico City



Andres Pavley and Mlle. Mironova Exploring an Old Fort Near Mexico City

MEXICO CITY, March 28.—One of the outstanding musical attractions to visit this city in several seasons is the Pavley-Oukrainsky Ballet, which has had to extend its engagement twice in order to meet the public demand. The work of the principals and members of the ballet has drawn large audiences to the Regis Theater to witness the ensemble in their attractive programs. Engagements in Cuba and South America have had to be postponed until later dates. The dancers have taken advantage of many opportunities to visit places of historical interest and were especially interested in a recent bull fight, at which Pavley and Oukrainsky were guests of honor.

## Mu Phi Epsilon Sorority Increases Scholarship Fund

With the granting of several new \$150 scholarships, Mu Phi Epsilon has at present a sum of \$7,000 being used for this purpose. An additional \$5,000 is being collected by this organization to increase the above sum and enable the

sorority to assist many more talented members. The sorority announces the installation of Mu Upsilon Chapter, located in the Eastman Conservatory of Music, University of Rochester. The chapter is composed of representative teachers and students of unusual musical standing and ability connected with the Conservatory. This brings the number of active chapters up to forty-three.

## Arthur Newstead Announces Special Summer Course in Piano Playing

Arthur Newstead, for nine years a member of the piano faculty of the Institute of Musical Art, will conduct a special summer course at his studios on Claremont Avenue. Before locating in New York, Mr. Newstead held a similar position at the Peabody Conservatory in Baltimore, having been recommended for the post by Harold Bauer, with whom he studied in Paris. Mr. Newstead has been heard as soloist in Europe and South America. One of his most prominent pupils is Katherine Bacon, who has studied with him since she was eleven years old.

## Caryl Bense Back from Tour of South

Caryl Bense, soprano, has returned to New York from a six weeks' tour in the South. She was especially well received in several cities in Florida and has been engaged for a tour of the entire State next season. In St. Petersburg, where she sang to a large audience in the ballroom of the Soreno Hotel, she was recalled for several encores, and has been reengaged for next season.

Lambert Murphy, tenor, will give a recital at the University of Iowa on April 19.



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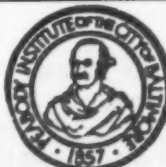
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# People and Events in New York's Week

## CADMAN HONORED

### Grand Opera Society Gives Reception For American Composer

A reception was given in honor of Charles Wakefield Cadman, American composer, at the studios of the Grand Opera Society on the evening of March 26, it being one of the regular rehearsal nights of the society. Guests were invited to listen to two acts of "Marta" as well as to impromptu speeches from their own number on opera in English. Zilpha Barnes Wood, director and founder of the Grand Opera Society gave a brief talk at the beginning of the evening's proceedings in which she set forth some of the reasons why English opera had failed to "take hold." Nellie Richmond Eberhardt, librettist for the "Garden of Mystery," "Shanewis" and many of Mr. Cadman's other works, followed with a short talk on the same subject, after which Augustus Post introduced Mr. Cadman as the guest of honor of the evening. Mr. Cadman's remarks were listened to with interest as were those on Indian lore by the Princess Tsianina. Arturo Papalardo, vocal teacher, and Alice Andres Parker also gave their thoughts on English opera.

The musical portion of the program began with some songs by Mr. Cadman sung by Mrs. Otis, and a group of love songs by Col. Clarence Wainwright Murphy, sung by Mr. Taylor. Ivan Izmailov sang Russian songs and Frederick Woltman, fourteen-year-old piano pupil of Mrs. Wood, played two of his own compositions.

### Wheatcroft Opera Guild Gives Two Operas at Columbia University

The Wheatcroft Opera Guild gave performances of Puccini's "Suor Angelica" and Humperdinck's "Hansel and Gretel" under the auspices of the Institute of Arts and Sciences of Columbia University, in McMillin Theater, on the evening of March 21. The performances were of the same general excellence as those given in the Heckscher Auditorium in January, although there were several changes in casts. Mary Lothrop sustained the title rôle in the Puccini work, the other parts being sung by Marianne Dozier, Jane Eller, Katherine Kimmel, Vanette Van Sweringen, Gladys Basham, Nancy Bartlett, Mildred Pearson, Miriam Moreman and Margaret Solley. Miss Eller and Miss Pearson were heard also as *Hansel* and *Gretel* respectively, with the other rôles enacted by Marjorie Ashmead, Miss Solley, Miss Van Sweringen and Lucile Millard. The Humperdinck work was given also in the afternoon in the same theater, with Miss Lothrop in the part of *Hansel*.

### Thuel Burnham Announces Master Class for New York in Summer

Thuel Burnham, pianist and pedagogue, will teach in New York during the entire summer. Many students have already enrolled for class and private lessons. Mr. Burnham will give a half-hour recital for the radio, from station WEA, on the evening of April 9, beginning at half-past eight, and will play again at the same time on the following day. The program will be relayed to other stations throughout the country, including Philadelphia, Davenport, Cleveland, Buffalo, Washington, Pittsburgh, St. Paul, Providence and Boston.

### Harpist Honors Father in Memorial Program in Steinway Hall

Zoë Cheshire, harpist, and Margaret L. Krauss, violinist, joined forces in a program given in memory of Miss Cheshire's father, John Cheshire, harpist and composer, in Steinway Hall on the afternoon of March 26. The artists received the liberal applause from a good-sized audience in concerted numbers by Godard, von Kunits, Wieniawski, Charpentier, Schumann and Brahms-Hochstein. Miss Cheshire also revealed her technical skill and musicianly abilities in three solos by her father, one of which, *Valse Caprice*, is dedicated to her.

### Music School Settlement Pupils Appear in Town Hall

The Spring Festival Concert of the Music School Settlement, of which Melzar Chaffe is the director, was given in the Town Hall on the evening of March 25. An ambitious program, which illus-

trated the various phases of the organization's work, was attended by a large and ostentatiously appreciative audience. The program included the first movement of Mozart's *Serenade*, played by the junior orchestra, with Fannie Levine, leader; Vivaldi's *Violin Concerto in A Minor*, played by David Novick, with Louis Polansky at the piano; a group of folk-songs and dances of various nations by pupils of Miss Valen-

tine's ensemble class, two movements from a Haydn string quartet, three numbers by the choral club under Edmund Jahn, the first movement from a Boccherini 'cello concerto, played by Anna Dittel, with Lilly Grimberg, accompanist; original compositions by members of Frederick Schlieder's composition class, violin numbers, played by Emanuel Hirsch and Stella Leff and numbers by the senior orchestra.

## BROOKLYN APPLAUDS BOSTON SYMPHONY

### Large Audiences Hear Other Attractions in Unusual Programs

By Arthur F. Allie

The Boston Symphony gave the fourth in its series of five concerts, Serge Koussevitzky conducting, in the Academy of Music on March 13. The program included Boccherini's *Symphony in C*, in which the beautiful tonal quality of the stringed choirs again gave much delight, and works by Rabaud and Strauss. The soloist was Albert Spalding, who played a Bach violin concerto with fine technical finish and superb artistry.

Irwin Hassell, pianist, and Joseph Pavloff, baritone, were heard in a joint recital on the afternoon of March 15. Both artists disclosed sincere musicianship and were given many recalls and added encores.

### Vera Nette Gives Reception and Musicales for Edna Moreland

Vera Nette gave a reception and musical in honor of Edna Moreland, soprano, in the studio of Rafaelo Diaz, tenor of the Metropolitan, recently. The program was given by Miss Moreland, who sang several songs by Harold Morris, who was also heard in some of his piano numbers and in a trio, in which he was joined by Edwin Ideller, violinist, and Mr. Schmitt, 'cellist. Among those present were Baroness von Klenner, Mr. and Mrs. Sergei Klibansky, Mr. and Mrs. Leroy Tebb, Agostino De Biasi, Carolyn and Helen Beebe, the Misses Sutro, Grace Divine, Thuel Burnham, Francis Rogers, Max Jacobs, Sigmund Spaeth, Mrs. Adolf Klein, the Austrian Consul and the Austrian Vice-Consul, Grace Daschbach, Mr. and Mrs. Rudolf Larsen, Mr. Riesberg, Carl Hein, Oliver Denton, William Thorner, Mr. and Mrs. Harold Morris and Mr. and Mrs. Mauro-Cottone.

### Arthur Kraft Has Full Schedule

Arthur Kraft, tenor, has been booked for many important engagements this month. The list includes a performance of César Frank's "Beatitudes" by the Oratorio Society of New York, Albert Stoessel, conductor, in Carnegie Hall, on the evening of April 8; Bach's St. Matthew's Passion at St. Bartholomew's Church on April 9, Stainer's "Crucifixion" in Newark on April 10, and a recital in Kenosha, Wis., on April 16. On April 22, Mr. Kraft will be soloist in the concert of the Marshall Field Choral Society in Orchestral Hall, Chicago, and on April 30, he will be heard as soloist with the Guido Chorus in Buffalo.

### Royal Dadmun Returns from Third Tour of Pacific Coast

Royal Dadmun, baritone, has returned to New York from his third consecutive tour of California and the Northwest. Many of the cities in which he has been heard by full houses have been included in his itinerary each year. He began his tour with a recital in Modesto, and was also heard in Sacramento, San Francisco, Los Angeles, San Bernardino, Portland, Seattle, Pullman, Wash., and Salem, Ore. Mr. Dadmun will give his annual New York recital in Aeolian Hall on the evening of April 28.

### John McCormack Announces Recital for Palm Sunday Evening

John McCormack, who has just returned to New York from a two months' tour of the South, has been able to rearrange his itinerary so as to grant the request for another New York re-

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a program of unusual caliber in the Brooklyn Academy of Music on the evening of March 18. The solo dances and ensemble numbers were cleverly and artistically mounted and drew much applause.

Margaret Olsen, soprano, and Conrad Forsberg, pianist, gave a joint recital at the Norwegian Club on the evening of March 21. Miss Olsen was heard in Handel's "Care Selve," Pergolesi's "Nina," old English songs, numbers by Massenet, Rimsky-Korsakoff, Hageman, Carpenter and Brewer, and a group of songs by Norwegian composers. Mr. Forsberg's numbers included works by Scarlatti, Henselt, Arensky and Sjogren. Both artists were well received and had to add extras.

Francis Rogers, baritone, with Charles King at the piano, gave a recital at the Master School on the afternoon of March 21. His well-chosen program included numbers by Handel, Sarti, Carissimi, Lully, Chadwick, Dobson and others.

cital this season. He will be heard in Carnegie Hall on the evening of April 5, singing "Oh, Cease Thy Singing," by Rachmaninoff, "Christ Went Up into the Hills" by Hageman, "Only You" by Schneider, "May Day Carol" by Deems Taylor, "I Look into Your Garden" by Haydn Wood, "I Saw from the Beach," and by popular request, "Kathleen Ma-vourneen" and Haynes' "The Auld Plaid Shawl."

### Russian 'Cellist Weds

Evsei Belousoff, Russian 'cellist, and Mrs. Helen L. Silver were married at the home of the bride's parents, Mr. and Mrs. Max Levy, on March 25, Rabbi Isaac Landman officiating. After a short wedding trip Mr. and Mrs. Belousoff will return to New York, where they will reside.

### William A. C. Zerffi to Lecture on Voice Production

In response to many requests, William A. C. Zerffi will repeat his lecture on voice production in the Wurlitzer Auditorium on the evening of April 13. The lecture will be free to the public.

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## GIVE NOONDAY MUSICALS

### Artists from La Forge-Berumen Studios Appear in Aeolian Hall

The monthly noon musicale in Aeolian Hall on March 27, under the direction of Frank La Forge and Ernesto Berumen brought forward several artists who are not frequently heard in this series. These included Ernesto Berumen, who appeared in Chabrier's "España" for two pianos, the second part being a Duo-Art reproduction of the playing of Paquita Madriguera; Arthur Kraft, tenor, substituting for Valeriano Gil, who was ill, and Frank La Forge, who appeared as accompanist for Mr. Kraft. Mr. Kraft sang two Strauss songs, in which he gave much pleasure through his suave style and beauty of voice. Jane Upperman, with Evelyn Smith at the piano, was heard in the *Shadow Song* from "Dinorah," encompassing the high notes with ease and disclosing a fluent delivery.

Emilie Goetz showed both technical ability and imagination in the playing of MacDowell's *Prelude*, Tchaikovsky's *Meditation* and Paderewski's *Cracovienne fantastique*, the last of which was particularly brilliant, and Erma De Mott disclosed a knowledge of style and a soprano voice of good quality in songs by Grétry, Liszt and Delibes. There were also Duo-Art records by Gutmar Novae and Rudolph Ganz. The audience was one of the largest of the season and was extremely enthusiastic.

C. H.

### Washington Heights Club to Sponsor Concert for MacDowell Fund

The Washington Heights Musical Club, Jane Cathcart, founder and president, has announced a concert for the benefit of the Edward MacDowell Association endowment fund in Aeolian Hall on the evening of April 14. The entire proceeds will be devoted to the support of the colony at Peterboro. The program, which will include several compositions by MacDowell, will be given by Marjorie Meyer, soprano; Robert Lowrey, pianist, and Elliot Griffiths, composer-pianist.

### Dr. Carl's Choir to Sing Bach's St. Matthew Passion

Bach's St. Matthew Passion will be given under the direction of Dr. William C. Carl at the First Presbyterian Church on the evening of April 5. The motet choir will be assisted by singers from St. Bartholomew's Church and the following soloists: Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, baritone.

Lalla Thompson, pianist and artist pupil of Edwin Hughes, appeared recently in recitals before the Texas Club in the Plaza Hotel, at the Studio Club and before the Women's Philharmonic Society.



# Recitals and Concerts of the Week in New York

[Continued from page 33]

revealed a breadth of feeling and expression which was not even suggested in the lighter Mozart "Voi che sapete." The Brahms "Immer leiser wird mein Schlummer" also suffered from a lack of subtlety and a monotony of phrasing. Miss Evans redeemed herself again in a group of early French songs and in the "Je sais attacher des rubans." Her final group of English and Welsh songs, however, determined her personality and delighted her audience. To the "Have You Seen But a White Lily Grow," "Where the Bee Sucks" and Welsh airs she brought an infinite charm and softness. There was none of the tightening of her voice and the subsequent harshness which was evident in the numbers which were temperamentally unsuited to her. A large audience gathered to applaud the soprano and her impeccable accompanist, Richard Hageman.

C. B. W.

## Frieda Hempel in a Varied Program

Frieda Hempel was welcomed by a sold-out house in a program that included lieder, American works and arias in Carnegie Hall on the evening of March 25. Why does not this genuine artist give her hearers more often a program of lieder exclusively? It was in her opening group that she made her finest impression, a collection including Rubinstein's "Es blinkt der Tau," Schumann's "Frühlingsnacht," Strauss' "Traum durch die Dämmerung" and Loewe's "Niemand hat's gesehen." In these the soprano's familiar clarity and expert modulation of tone was prominent, and she voiced with much appeal the contrasted moods of the Strauss and Loewe works. Again, Schumann's "Der Nussbaum," given as encore later, could hardly have been more exquisitely sung.

Her charming final group of folk-songs of various nations, some of which she has sung here before, was also very gratifying material. A Swiss ditty dated 1553, "Es Taget vor dem Walde," with its "Heigh-hos," was genuinely pleasing. Again the Ticinese lament of the soldier who lost his sweetheart while at war, "Son tre Mesi," moved her hearers. The sprightly "Cocou, canari jaloux," with its rapid rhythms, and a German "Spinnerliedchen" were well executed and brought encores.

The remainder of the program included a group of native works, which were less satisfying in content. Troyer's "Invocation to the Sun God, Zuno," based on traditional Indian airs, contains also a meed of monotony. Surely the realistic "Coo" by Eames, in which the soprano cleverly imitated the sounds of that bird, is more of a virtuoso feat than musically rewarding, yet the audience called for a repetition. Mme. Hempel's song art is hardly worth lavishing on such trivial material. The group included Bibb's "Rondel of Spring" and Powell's "To a Butterfly," both well sung.

As *pièces de résistance* operatic arias were represented—Bellini's "Ah, non credea" and "Ah, non giunge" from "Sonnambula" and an air from "Daughter of the Regiment" by Donizetti, accompanied by Louis Fritze, flautist. These brought echoes of the soprano's brilliant achievements in opera. Coenraad Bos played skillful accompaniments.

R. M. K.

## Jeanne Palmer at Chickering

Jeanne Palmer, soprano, gave a recital fairly catholic in range in the music salon of Chickering Hall, which was filled for the event, on the evening of March 25. Hers is a voice of considerable promise, warm and vibrant in quality and often verging upon a true mezzo-soprano. Despite some lack of upper range, her

tones were of unusual clarity when projected above the staff. American numbers figured prominently in the list—Mabel Wood Hill's "Ebb Tide," Daniel Wolf's effective "Purple Shadows," Sidney Homer's familiar "Sing to Me, Sing" and Alice Barnett's "Beyond." Also given in English were Frank Bridge's "Love Went a-Riding" and "My Lovely Celia," arranged by Wilson. Groups of German and French songs, Debussy's Air of *Lia* from "L'Enfant Prodigue" and other works served to display her vocal attainments, which included a sympathetic treatment of her numbers and emotional expressiveness. Harold Genter was the accompanist. H. F.

## Sinsheimer Quartet

The Sinsheimer Quartet (Société Intime de Musique de Chambre) gave its third concert of the season in the Wurlitzer Auditorium on the evening of March 25, with Arthur Loesser, pianist, as assisting artist. The program was familiar, but not trite, and it was played affectionately as well as proficiently. Beginning with the Mozart Quartet in D Major, it proceeded with the Andante and Scherzo of Debussy and ended in an effective climax with the Dvorak Quintet for Piano and Strings. Mr. Loesser displayed his excellent musicianship at the piano with the cooperation of the members of the quartet, Bernard Sinsheimer and George Serulnic, violins; Louis Kaufman, viola, and Percy Such, cello.

W. S. E.

## Winifred Macbride in Third Recital

Winifred Macbride, pianist, appeared for the third time this season in recital in Aeolian Hall on the afternoon of March 26. The program, of exceptional interest, included the Bach-Liszt Fantasie and Fugue in G Minor, the Prelude, Aria and Finale of César Franck, unhackneyed shorter numbers by Debussy, Scriabin, Tscherepnine, Granados and Ravel, and others by Rachmaninoff and Liszt. Miss Macbride was at her best in the shorter numbers which composed the third and last groups. The Menuet from the Sonatine of Ravel was

particularly well played, with clean touch and graceful turns and ornaments. "Plaintes, ou la Maja et la Rossignol" by Granados had beauty of tone, and the "Gnomesreigen" and Concert Study in F Minor of Liszt showed remarkable technical agility. The two larger compositions of Bach and Franck, however, were played too rapidly and with too little variety of nuance. After the Liszt "Rigoletto" paraphrase Miss Macbride gave as encore the "Danse Nègre" of Cyril Scott and the B Flat Minor Prelude of Chopin.

W. S.

## Hilda Kramer and Dorsey Whittington

Hilda Kramer, soprano of the Vienna Volksoper, made her New York debut in a joint recital with Dorsey Whittington, pianist, in Aeolian Hall on March 26. Mme. Kramer's singing suffered from the unhappy choice of devoting two of her three groups to seven familiar lieder of Schubert, including the "Erlkönig." Most of these were lacking in the dramatic vigor or interpretative skill which one would expect of a *volksoper* soprano. Mme. Kramer's high notes had a metallic quality, but in the Croatian songs of Zajc and Tacik, with which she concluded her share of the program, her voice was more pleasing. Charles King was the accompanist. Dorsey Whittington, after playing Brahms' G Minor Rhapsody with great speed and the E Flat Intermezzo, was heard in "Traumeswirren" of Schumann and a group of Chopin and Liszt numbers in which he displayed an unusual amount of technique and temperament, winning much applause and three encores.

H. M. M.

## Van Vliet Series Ends with Moderns

An interesting list of modern works, most of which had never been given in New York, was presented in the third and final Cornelius Van Vliet Chamber Concert in Rumford Hall on the evening of March 27. John Ireland's Second Trio in one movement was played by the New York Trio, made up of Clarence Adler, pianist; Louis Edlin, violinist, and Mr. Van Vliet, cellist. This was agreeable music in Mr. Ireland's lyric vein, with a tincture of modernity, and

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# New York's Round of Concerts and Recitals

[Continued from page 37]

disclosed also that composer's rather vague structural ideals.

A subsequent group of small works for 'cello and piano included two movements from a Suite by Busoni, and the Minuet from Josef Marx's Suite in F—music of rather reactionary type for this program. Last in this group were two pieces by Paul Hindemith, the Phantasiestück, Op. 8, No. 2, and a Capriccio, Op. 8, No. 1. The first was not appreciably dissonantal, but the latter showed the writer in his most cacophonous mood. These works were given with much effect by Mr. Van Vliet and Bernard Wagenaar, pianist.

The most eloquent numbers of the list were two Song Poems for voice, 'cello and piano by Paul Scheinpfug, "Nachtgesang" and "Traumklänge," sung by Evelyn Jeane, soprano, with rich-toned voice. Abounding in original touches in scoring, these were given a capable accompaniment by Mr. Van Vliet and Mr. Wagenaar.

The concert was concluded with a performance of Eugene Goossens' picturesque "Five Impressions of a Holiday," in which John Amans, flautist, was a skillful collaborator with the two previously-named instrumentalists. Cheerfully bizarre in its instrumentation, the Goossens work proved nevertheless somewhat same-ish in its employment of idiom to depict the scenes, "In the Hills," "By the Waters"—the latter especially striking in scoring—"The Water-Wheel," "The Village Church" and "At the Fair."

R. M. K.

## Debut of Lillian Fuchs

A promising aspirant for recital honors was heard in Aeolian Hall on

Friday evening, March 27, when Lillian Fuchs, violinist, gave a first formal New York program. The young artist had gained distinction as a pupil at the Institute of Musical Art, where she won a \$1,000 award for performance on this instrument and also took first prize in composition for a Chamber Trio this year.

The playing of Miss Fuchs was marked primarily by an unusually large, singing tone, and she had as another asset a poise rare in one of her years. Samuel Chotzinoff was her co-artist in the performance of Brahms' Sonata in G Major, Op. 78. The musicians together gave a thoroughly enjoyable performance. The dull gold harmony of the master gained immensely by the young artist's vibrant tone and sober reading.

Later came Bach's Sonata in D Minor, unaccompanied, which also was smoothly given. Miss Fuchs' performance occasionally lacked variety in the treatment of the imitation effects. A little more of temperamental contrast might have benefited the reading of an excerpt from Ernst's Concerto in F Sharp Minor—not too engrossing material in any case.

The final group of short numbers by D'Ambrosio, Paganini-Vogrich, Godowsky and Paganini-Kreisler, proved very popular with her hearers, numerous and vociferous in acclaiming the player.

G. D.

## Hofmann Plays Again

Everything that Josef Hofmann played was the signal for an outburst of enthusiasm at the final concert of the Wolfsohn course, in Carnegie Hall, on Saturday afternoon, March 28.

What he played was not important to the great audience that crowded the house and the platform and left barely enough room for Mr. Hofmann and his piano. Josef Hofmann was there and that was all it wanted to know. It was an occasion for hero-worship, not for critical appreciation. If it had been a symphony concert, the program would have opened with the "Pathétique," since it was a piano recital, Mr. Hofmann began with the "Appassionata."

The Mendelssohn Scherzo in E Minor, played forcefully and at a breathless pace, was followed by the Theme, Variations and Fugue, signed, not by the enigmatical Dvorsky, but by Josef Hofmann. With this Mr. Hofmann worked miracles. As he watched the audience with an impenetrable smile, his head turned away from the piano, he played the introduction for left hand alone, and then plunged into the digital pyrotechnics which again amazed and delighted his audience. A Chopin group, the Barcarolle, an E Flat Nocturne, a Waltz and the F Minor Ballade was followed by a final group of Liszt, the astoundingly complicated Valse Impromptu, the "Liebestraum" and the "Campanella." Mr. Hofmann was gracious with his encores, and, contrary to his usual aloof manner, immediately established personal contact, the human interest touch, with his audience.

H. M.

## Louis Bailly in Recital

Louis Bailly, viola player, formerly of the Flonzaley Quartet, was heard in a solo recital in the Town Hall on the afternoon of March 29. Beginning at the somewhat inconvenient hour of four o'clock, Mr. Bailly presented a lengthy

program consisting of a Suite by Joseph Jongen, still in manuscript, which, although only two movements long, took 25 minutes to play; a Sonata in D Minor by Gustav Strube, both of these having their first American performances; Schumann's "Märchenbilder," and Paul Hindemith's Sonata, Op. 11, No. 4.

The Jongen Suite was rearranged by the composer especially for Mr. Bailly from a similar work for viola and orchestra, composed some years ago. The suite shows the influence of Debussy very decidedly, but it is naive in its somewhat sombre charm. Mr. Bailly gave it a sincere and moving performance, drawing magnificent tones from his instrument. The Strube Sonata was not of great interest, but the Schumann work was quite delightful and it was played with much verve. Hindemith's Sonata was heard a few weeks ago, played by Edward Kreiner and Wilhelm Bachaus. It is individualistic in character and bears the stamp of modernism. Mr. Bailly's playing of the work was exceedingly fine in every respect. Alton Jones at the piano added materially to the success of the concert.

J. A. H.

## Miles Case Boyd's Debut

Perhaps the program which Miles Case Boyd, baritone, gave at the Town Hall on the afternoon of March 29 was an example of the dawning Nordic inferiority complex, perhaps it was simply the advice of an Italian teacher, certainly it was not a propitious beginning for a career in America. Mr. Boyd sang a series of songs which are often heard on recital programs, but in strange disguises. A Schumann group began with "I due Granatieri," a recitative from "Tannhäuser" was sung

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# New York's Concerts and Recitals

[Continued from page 38]

in soft Italian accents. If Mr. Boyd does not know German, that can be pardoned, but he certainly knows English. If he must sing works in translation, why not a translation that his public will understand?

In the first Italian group which ended with the Monteverde "Lasciatemi Morire," Mr. Boyd displayed a pleasant voice, a bit tight and occasionally strained, but with an even tone. His interpretations betrayed a self-consciousness, which can easily be overcome. But before he gives another concert it might be to his advantage if Mr. Boyd learned something about program making, not, for instance, ending a concert with three Tosti songs and "Mother Machree," nor singing "The Two Grenadiers" in Italian.

W. S. E.

### Ballester in Concert

Vicente Ballester, baritone of the Metropolitan, made his New York concert debut on the afternoon of March 29, in a mixed program of old and new Italian songs and arias and familiar concert room favorites. There was also a group of Spanish folk-songs and semi-popular arrangements. Mr. Ballester is possessed of a very fine voice which he, at times, abuses. His operatic numbers, including the "Largo al Factotum" from the "Barber of Seville" and the "Brindisi" from "Hamlet," which he gave as an encore, were done in the best style, as also were the songs in his native Spanish. He was less successful in his French numbers, however.

Massenet's "Elégie" and the "Toreador Song" from "Carmen" met with thunderous applause, of course, and a "Granadinas" by Barrère and Calleja,

an example of the virtuosity of which the singer is capable, needed a repetition to still the din. "El Pano," a folk dance of Murcia, arranged by Kurt Schindler, was a lovely bit of color and rhythm, and the splendor of "Le Allegria del Battalion" by José Serrano, vertebly brought down the house. Mr. Ballester's concert was given without the aid of a word book, an achievement which cannot be praised too highly. Accompaniments were well, if somewhat casually, played by Ina Grange.

W. S.

### Isa Kremer's League of Nations

A high place in the list of unique recitals must be given forthwith to Isa Kremer, international balladist, whose program in Carnegie Hall, on the evening of March 29 comprised songs in Russian, German, French, Polish, Italian, Jewish and English. Miss Kremer interpreted each of her songs with clever gestures and unparalleled facial expressions. Her voice, with its pleasantly nasal timbre, was at its best in such ballads of gay abandon as Paisiello's "Chi vuol la Zingarella," "Die Baika" and Rossini's "Tarantella." Her poignant dramatizations of songs of a serious nature more than compensated for the lack of a powerful voice in such ballads as "Rossia," "On the Banks of Allan Water" and Moniuszko's "Kosak." Not only were her narratives interesting, but trenchant as well, and always highly imaginative, each character being painted in brilliant colors. Miss Kremer was accompanied by Leon Rosenbloom, who opened the program with three short piano lyrics of Schumann and Chopin. Mr. Bukinik, cellist, also contributed to the distinctive assortment with numbers by Glazounoff, Tchaikovsky and Popper.

H. M. M.

## Week of Opera at Metropolitan

[Continued from page 19]

### An Italo-Russian Alliance

"Pagliacci" and "Coq d'Or" were once strange bedfellows. But abbreviated operas cannot be choosers of their roommates, and these two have had to get used to each other. Another of the Metropolitan's long list of special matinées linked them together Friday afternoon, when a non-subscription audience experienced the melodramatic excitement of the one and the colorful fantasy of the other. The Leoncavallo thriller was sung by Giovanni Martinelli, Giuseppe Danise, Queena Mario, Millo Picco (replacing Lawrence Tibbett), and Angelo Bada, with Gennaro Papi conducting. Mr. Martinelli's "Vesti La Guibba," Mr. Danise's "Prologo" and Miss Mario's Ballatella were all evocative of protracted applause.

In "Coq d'Or," the singers were Thalia Sabanieva, Adamo Didur, Marion Telva, Rafaelo Diaz, Louis D'Angelo, Giordano Paltrinieri, Vincenzo Reschiglian and Charlotte Ryan, and the mimes, Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Sweet and Domenico Da Re. Mr. Bamboschek conducted. The engaging pantomime and the lovely melodies of Rimsky-Korsakoff's gaily hued score yielded their usual measure of delight.

B. B.

### Second "Pelléas et Mélisande"

Debussy's unique and still experimental lyric drama, "Pelléas et Mélisande," was accorded its second performance at the Metropolitan Friday evening, and an enchanting performance it was. Little touches of self-consciousness noted at the earlier representation were fewer than before, and although some of the dramatic points were even a little more distinctly emphasized, there was an appreciable gain in plasticity and softness of outlines.

Lucrezia Bori's *Mélisande* seemed particularly to have benefited in this respect and it can only be regarded as a rarely beautiful study; one which surely would have delighted both Maeterlinck and Debussy, in spite of the rift that came between them over details of the musical setting.

Edward Johnson's *Pelléas* was again as eloquent and picturesque as it was discreet and continent in action and song—for it is *Pelléas* who comes nearest to

night of it. It listened with apparent absorption to Debussy's elusive but singularly felicitous orchestral effects, with here and there melodic hints as delicious as they were fugitive, the while the drama presented its visual appeal and insinuated itself into the musical consciousness by its subtly contrived tonal speech, so unlike any other operatic utterance.

O. T.

### "Der Freischütz" Again

The thrice-memorable singing of Elizabeth Rethberg as *Agathe*, culminating in the soprano's altogether superb delivery of "Leise, Leise"; and Michael Bohnen's vivid and fascinating impersonation of *Caspar*, were again the salient delights of Weber's "Der Freischütz" when it was given its second performance of the season Saturday afternoon. Curt Taucher returned to the part of *Max*, which he sang earnestly but rather unlyrically; and Ellen Dalossy succeeded Queena Mario in the rôle of the ever-cheerful *Aennchen*, singing well save for a tendency to sharp. The cast otherwise was the same as at the earlier representation, its members including Carl Schlegel, James Wolfe, Léon Rother, Arnold Gabor, Louise Hunter, Charlotte Ryan and Laura Robertson. Artur Bodanzky conducted a spirited performance. The attractive settings, the eerie Wolf's Glen spectacle, and the last act ballet were again factors in the opera's success.

B. B.

### A Popular "Hoffmann"

After an absence of some months from the repertoire, Offenbach's "Tales of Hoffmann" was given on Saturday night. The occasion was lent interest by the fact that several leading rôles were in new hands. Ralph Errolle, American tenor, invested the title part with much tonal beauty, particularly in the Venetian and Munich episodes. Thalia Sabanieva as *Olympia* contributed a character sketch of the utmost brilliance, and sang with familiar flexibility and charm. Frances Peralta assumed rather spectacular habiliments as *Gulietta*, but gave a well-considered portrayal and sang with vocal fullness. Queena Mario's mounting soprano voice was endowed with wistful charm as the unhappy heroine of the final episode. Again the superb work of Giuseppe De Luca was outstanding in the three character rôles of *Coppelius*, *Dapper-tutto* and *Miracle*. Ina Bourskaya was a new *Niklausse* of routine efficiency. Others in the cast were Lawrence Tibbett, Henriette Wakefield, Paolo Ananian, James Wolfe, Louis D'Angelo, Angelo Bada, Max Altglass, William Gustafson and Millo Picco. Louis Hasselmans conducted.

R. M. K.



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## GANZ ASKS HEARERS WHAT THEY PREFER

St. Louis Men Give Wagner List with Noted Soloists—  
Bruckner Work Sung

By Herbert W. Cost

ST. LOUIS, March 28.—In order to facilitate program-building for the ensuing season, Rudolph Ganz, conductor of the St. Louis Symphony, has issued a questionnaire asking for suggestions and answers to certain questions relative to programs. Whether the annual all-Wagner and Tchaikovsky programs shall continue is one of the questions asked.

An all-Wagner program given at the final pair of Symphony concerts last week brought out two large audiences. The numbers included the Prelude to "Meistersinger," the March of the Knights from "Parsifal" and the "Ride of the Valkyries." Julia Claussen, mezzo-soprano, was heard in the Liebestod from "Tristan and Isolde" and, as encore, "Träume." Arthur Middleton, baritone, gave the aria "Wahn! Wahn!" from "Meistersinger" and the "Evening Star" from "Tannhäuser" as an encore. Both sang the closing scene from "Walküre," with the orchestra. Artists and conductor were recalled many times.

The last "Pop" concert of the Symphony on Sunday included the appearance of Mr. Ganz as soloist, before an overflowing audience, in the Grieg A Minor Concerto, with Frederick Fischer conducting. Mr. Ganz received an ovation and added Liszt's "Liebestraum." The program also listed the "Tannhäuser" Overture, Prelude to "Lohengrin," MacDowell's "Scotch Poem," Joselyn's "War Dance" and the "Rakoczy" March by Berlioz. Marie Larisch, soprano, was warmly received in *Elsa's* Dream from "Lohengrin," songs by Grieg and Tosti and "Stille Nacht."

Elsa Alsen, soprano, and Mr. Middleton were the two principal soloists at a concert given for the benefit of charities by the St. Louis Massenchor of 800, led by Hugo Auschentz. Mrs. Maude Covington, contralto, and Clarence Bloemker, tenor, made up the quartet of singers. The concert was given in the Coliseum, an audience of about 5000 attending. The principal number was Anton Bruckner's "Te Deum," given with accompaniment by a major portion of the Symphony.

Mischa Elman was the soloist at the last of the concerts given by the Civic Music League. He captivated an unusually large audience with his playing of works by Nardini, Vieuxtemps, Mozart-Friedberg and others, Ernest Bloch's "Nigun" from the Hebrew melodies "Baal Shem" and his own arrangement of works by Beethoven, Rubinstein and Wieniawski. Josef Bonime played the accompaniments.

Elizabeth Cueny, organizer and secretary of the League, was presented with a floral tribute on the stage preceding the recital.

The spring tour of the St. Louis Symphony will include Indianapolis, Louisville, Owensboro and Bowling Green, Ky.; Nashville, Tenn.; Birmingham, Tuskegee, Montgomery and Selma, Ala.; Meridian, Hattiesburg, Vicksburg, Clarksdale and Greenville, Miss.; New Orleans, Baton Rouge and Shreveport, La.; Memphis and Cape Girardeau, Mo.

After returning from the tour, Mr. Ganz will conduct the annual trials for local artists for the Sunday "Pop" concert soloists next season. He will then make a short visit to Europe with Mrs. Ganz, and return in time to conduct a week of concerts in the New York Stadium with the Philharmonic Orchestra this summer. He has also accepted the invitation to conduct a week in the Hollywood Bowl in Los Angeles in the week of Aug. 17 to 24.

## New Haven Welcomes Supervisors of East



© Photo by The Coleman System

### ASSEMBLED AT NEW HAVEN MEET

A Group of Teachers and Other Musicians Attending the Convention Is Pictured Above: Left to Right, First Row: Albert Edmund Brown, Ithaca Conservatory, Ithaca, N. Y.; George Jacob Abbott, Schenectady, N. Y.; William E. Brown, New Haven, Conn.; Ralph L. Baldwin, Hartford, Conn.; Harvey Worthington Loomis, Boston; Second Row: Clarence Wells, Orange, N. J.; C. C. Birchard, Boston; Frantz Proschowsky, New York City; David Stevens, Boston; Richard W. Grant, State College, Pa.; Dean David Stanley Smith, Yale University; H. E. Jepson, New Haven; Third Row: Victor L. F. Rebmann, Yonkers, N. Y.; E. W. Newton, Boston; Charles E. Griffith, Newark, N. J.; William Arms Fisher, Boston; T. B. Giddings, Minneapolis; James D. Price, Hartford; J. E. Maddy, Ann Arbor, Mich.; Peter W. Dykema, Teachers' College, New York

NEW HAVEN, CONN., March 28.—

Many notables assembled for the eighth annual convention of Eastern Supervisors of School Music, held here from March 17 to 20. As reported in last week's issue of *MUSICAL AMERICA*, the programs of the convention included addresses by Dr. Hollis Dann, Peter W. Dykema, Frantz Proschowsky, Dr.

George H. Gartlan, Dr. Max Schoen, President James R. Angell of Yale University, Charles L. Ames, Dr. Winship of the *Journal of Education* and others. Haydn's "The Seasons" was sung by the New Haven High Schools Chorus, under William E. Brown. Other musical events included recitals and community singing. About 1000 persons attended the convention.

### New York Oratorio Society Awarded \$5,000 by Carnegie Corporation

The Oratorio Society of New York, Albert Stoessel, conductor, has received a grant of \$5,000 from the Carnegie Corporation as a contribution to its expenses for the season. This is the fourth year that the society has been aided in this way by this philanthropic organization, which was founded by the late Andrew Carnegie, at one time a president of the society. The grant was announced in a letter from Frederick P. Keppel, president of the corporation, to Dr. John P. Munn, vice-president of the society.

### Silver Cup Presented to Veteran Boston Supervisor

BOSTON, March 28.—A silver cup was presented to Samuel W. Cole, supervisor emeritus of the department of public school music at the New England Conservatory of Music, at the conference of Eastern Public School Music Supervisors in New Haven, Conn., on March 20.

Francis M. Findlay, supervisor of public school music at the Conservatory, represented Mr. Cole's colleagues and former pupils at the New Haven conference in making an address on the veteran educator's achievements and influence. On account of his advancing years, Mr. Cole retired last June from the supervisorship of music in the Brookline schools, a position which he had held for forty years, and simultaneously from active direction of the public school music department at the Conservatory. He continues to teach solfeggio at the Conservatory.

W. J. PARKER.

### Memorials to Nordica, Bispham and Caruso at Stony Point, N. Y.

Just before going to press, *MUSICAL AMERICA* learned of a movement which is afoot to build memorials to the late Lillian Nordica, Enrico Caruso and David Bispham as a part of the American Institute of Operatic Art at Stony Point, N. Y. The memorials will take the form of buildings, those to Nordica and Bispham to be dormitories for the women and the men students respectively, and that to Caruso, a theater. Further details of the scheme will be given in the forthcoming issue of *MUSICAL AMERICA*.

### Army Musician Inherits \$70,000 Legacy

WASHINGTON, April 1.—Jacob H. Lutz, a bandsman in the United States Army, now a member of the Thirty-second Infantry Band stationed at Fort Scriven, Savannah, Ga., has inherited a legacy of more than \$70,000. The amount represents the value of the estate of an uncle who died recently in Atlantic City, N. J. ALFRED T. MARKS

### Sigmund Romberg Weds

Sigmund Romberg, composer of the music for "The Student Prince," "Louie the 14th," "Maytime" and other musical comedies, was married to Lillian Harris of Washington, D. C., this week at Paterson, N. J.

## ROCHESTER SEASON HAS BRILLIANT END

Coates Leads Men in New Works of Interest—Opera Sung by Young Artists

By Mary Ertz Will

ROCHESTER, March 28.—Rochester's musical season came to a brilliant close last evening with a delightful concert in Kilbourn Hall by the Rochester Little Symphony, Albert Coates conducting. The assisting artists were Lucile Johnson Bigelow, harpist; Sandor Vas, pianist, and Nelson Watson, contrabass. Of special interest on the program was a first performance in Rochester of the first movement of Wolf-Ferrari's Chamber Symphony, scored for ten instruments and piano, with Mr. Coates at the piano. Handel's Concerto for contrabass was played by Mr. Watson, with Mr. Coates at the piano, with ability and skill.

Another novelty on the program was Henry Eicheim's "Three Oriental Sketches," which Mr. Coates prefaced with a demonstration of all different oriental instruments that were to be used. Other numbers on the program were Scarlatti-Tommasini's Suite "The Good-Humored Ladies," Three Russian Folk Songs arranged by Liadoff, Ravel's Introduction and Allegro for harp, strings, flute and clarinet, Bach's Sicilienne, Lull's Menuet from "Bourgeois Gentilhomme," and Saint-Saëns' "Carnival of the Animals," the last repeated from the program of last week. Mr. Coates and all the other participants were enthusiastically applauded and honored at the close of the performance.

Dusolina Gianinni and Beniamino Gigli, tenor of the Metropolitan, were the artists at the closing concert at the Eastman Theater on March 26. Both received many recalls from the big audience. The program included a generous number of operatic arias which made a big appeal to the audience.

On Thursday afternoon, March 26, "Carmen" was given in English by the Rochester American Opera Company at the Eastman Theater with success. The singers showed improvement over their last performance and gave altogether a very vivid interpretation of Bizet's masterpiece. Cecile Sherman as *Micaela*, Olivia Martin as *Carmen*, Archie Rugles as *Don José* and Clyde Miller as *Escamillo* were all admirable, and Frank Waller as conductor gave an authoritative and sympathetic reading to the score. The scenic production, by Norman Edwards, was admirably adequate.

The Tuesday Musicales presented Harold Gleason, organist, in recital at Kilbourn Hall on March 24. Marion Weed, of the Eastman School of Music faculty, gave an informal talk.

The National Polish Orchestra, under Stanislaw Namyslowski, gave a spirited and colorful program of national music in Convention Hall on March 25. A large audience, made up largely of countrymen, was enthusiastic.

Ralph Errolle, tenor of the Metropolitan, will be heard with that organization on its annual spring tour to Atlanta and Cleveland. He will also appear in recital in Rock Hill, S. C., on April 24 and in a concert version of "Faust" in Hartford on May 5.

Elsa Alsen, dramatic soprano, will make her first Brooklyn appearance as soloist with the Brooklyn Sängerbund on April 1.

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